GODDESS BAGAḶĀMUKHĪ IN INDIAN ART, LITERATURE & THOUGHT

C.V. RANGASWAMI

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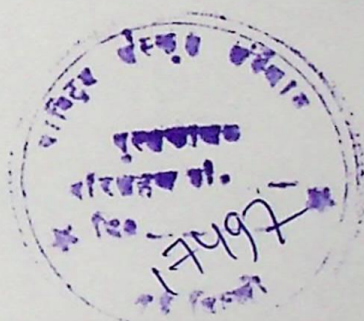
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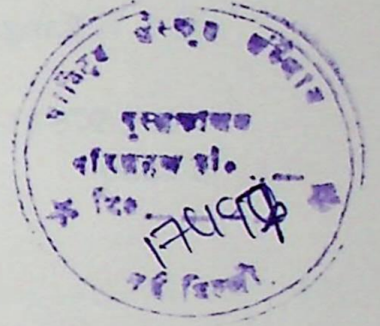
C.V. Rangaswami

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Dedicated
to
My Guru
Śrī Ānnadanēśvara
(1899-1991)
Gauri Pīṭha
(Naviḷgund, Dharwad district, Karnataka)

Dhyāna

Kañcana pīṭha Niviṣṭam Sadar munīvara
Varanita Prabhāvaṁ, Karuṇa purīta nayanaṁ
Śrī Bagaḷāṁ pītāmbarāṁ vande.

(Moved by the affectionate prayer of the gods the most benevolent Śrī World Mother pledged that 'I shall incarnate whenever my devotees are troubled by the evil forces or demons and annihilate them and make my devotees happy')
(Sn-A-11-55)

Om Gaṇeśāya Namaḥ
Om Bagaḷāmbāī Namaḥ
Dhyānamantra
madhye sudhābdhi maṇimaṇḍapa ratnavedyāṁ
siṁhāsanoparigatāṁ paripītavarṇām,
pītāmbarābharaṇa mālya vibhūṣitāṅgīṁ
devīṁ smarāmi dhṛta mudgara vairijihvāṁ.
sauvarṇāsana saṁsthitāṁ trinayanāṁ pītāṁśūkolhāsinī
hemābhāṅgaruciṁ śaśaṅka mukuṭāṁ
saccampaka sragutāṁ,
hastairmudgara pāśabaddha rasanāṁ sambibhratīṁ bhūṣaṇairvyāptāṅgīṁ Bagaḷāmukhīṁ
trijagatāṁ saṁstambhinīṁ cintaye.
jihvāgramādāya kāreṇa devīṁ
vāmena śatrūn paripīḍayantīṁ
gadābhighātena ca dakṣiṇena
pītāmbarāḍhyāṁ dvibhujāṁ namāmi.

Contents

Preface

India is a land of several goddess cults and a critical and historical study of these cults is interesting. The present book attempts to study the cult of Devī Bagaḷāmukhī from a socio-cultural stand point.

Devī Bagaḷāmukhī is one of the *daśamahāvidyās* (Vidyā = *avatāra* or incarnation) and the fifth in rank. She is a *stambhana* goddess, destroyer of adversaries – internal as well as external and one who aids Parāśiva (the Absolute) in his cosmic function. As such She is also a Mother Goddess. Worship of the Mother Goddess is a common phenomena not only in the south but in north India also. It has been in practice since the Harappan times. Indeed the supremacy of cult of the Mother Goddess has been upheld by even Western scholars like Friedrich Hailer in *Das Gebet*, Payne in the *Śāktas*, and Starbuck in his article, 'The Female Principle' in the *Encyclopaedia of Religion and Ethics.* Great Mother Goddess Bagaḷāmukhī is worshipped, particularly in north India as Pītāmbarā Māi – the manifestation of compassion to the devotees, but fatal to Her enemies. Besides these aspects, She is also the bestower of fulfillment of all desires – worldly as well as 'bliss'.

Śrī Ānnadanēśvara (1899-1991 A.D.) the most recent preceptor of Bagaḷā cult, after Śrī Cidānanda Avadhūtaru Rājayogī (mid 18th century) and Śrī Ajāta Nāgaliṅga Mahāsvāmigaḷu (1821-1881 A.D.) in Karnataka, felt that there is a need of a work on Devī Bagaḷāmukhī on a country-wide basis covering a study of the main centres, particularly Datia (M.P.), Siddhaparvata and Naviḷgund (Karnataka). Such a work is also to include a survey of the temples of the goddess in India, significance and utility of *upāsanā* for practitioners, recital of the hymns and epithets of the goddess for the interested masses irrespective of social

discrimination for relief in abject conditions, cultural value of annual festivals and fairs in the temples, social evils and reform, how far realised and need for further reform. Besides these, the book also deals with the role played by preceptors of Bagaḷā cult of the main Śakti *pīṭhas* of the goddess in social reform and cultural change in modern India. For one of the greatest factors contributing to social change is culture which plays a vital role. Also spiritualism of true *sants* had and is having its impact on culture, education and social change in India.

Sociologists, social historians and Anthropologists are primarily concerned in the process of social and cultural change in modern India. In this direction, it is hoped that the book would be found useful at least to a little extent in inspiring people of this land to have faith in the desirability of their temples and institutions for the perpetuation of their religion and culture.

C.V. Rangaswami

Acknowledgements

The author owes debt to a mandate given by H.H. Śrī Ānandanēśvara (1899-1991 A.D.), my *guru* in his last years at the *Śakti pīṭha* of the Goddess in Navilgund (Dharwad district) and the generous support of the funding agency – the I.C.H.R., New Delhi.

I would like to thank the Vice-Chancellor, Registrar, Development Officer, Finance Officer, Chairman of the Department of Studies in History and Archaeology, Karnatak University, Dharwad for their help and encouragement.

I am immensely grateful to Sri Suryadev Sharma, Mantri and Dr. Motilal Khaddar Shastri (Masterji) of the Pītāmbarā Pīṭha, Jyotinagar, Datia (M.P.); Asst. Conservator, Archaeological Survey of India, Jhansi; Sri Sri Sashisekharananda Bharati Svamiji, Hanuman Ghat, Varanasi; Sri Venkatesh and Sri T.S. Ravi Shankar, Jhansi; Sri Shivananda, Epigraphist, Dept. of Arch. Asst. Supt., Archeologist for Museum, Tipu Sultan Museum, Srirangapatna; Tahsildar and Chairman and Administrator, Ambādevī Temple, Ambamutt (Sindhanur taluk, Raichur district); Avadhutaru, Ambādevī temple; Sri Radheshyam Khemji, Varanasi; M.K. Mahesvari, Epigraphist, Hoshangabad for their help at different times during the course of completing my work.

It is a pleasure to record my thanks to the Librarians of Main and KRI Library, Karnatak University, Dharwad for providing facilities.

My affectionate thanks are due to my wife and children and nephew, Sri K.S. Shivaswamy, for their assistance throughout in preparing the book.

I am grateful and inwardly offer prostrations to Goddess Bagaḷāmukhī without whose compassion the book would not have seen light of the day.

I extend my hearty thanks to the Mrs. Anjana Bansal, Sharada Publishing House, Delhi for having brought out the book in so short period.

C.V. Rangaswami

Abbreviations

BR	*Bagaḷāmukhī Rahasya*
BS	*Bagaḷāmbā Śataka*
DCSM	*A Descriptive Catalogue of Sanskrit Mantras*, vol. XVII, pt. II (Oriental Research Institute, Mysore)
IG	*Imperial Gazetteer*
KG	*Karnataka Gazetteer*
KSA	*Kalyāṇa Śakti Aṅka* (Gorakhpur)
MM	*Mantramahodadhī*
Mm	*Mantramahārṇava*
MTY	*Mantra, Tantra, Yantra Vijñāna* (Jodhpur)
SII	*South Indian Inscriptions*
SK	*Svāmikathāsāra*

List of Illustrations

Chapter I

Introduction

Offering my profound obeisance to the great scholars and practitioners of Devī Bagaḷāmukhī cult, an attempt is made in the monograph[1] to write on the Goddess and Her Śakti *pīṭhas* with special reference to socio-cultural aspects such as social reform and contribution by the preceptors and practitioners to social change in modern India, social participation in annual festivals and fairs at the temples of the Goddess, evil aspects of fairs and festivals (animal sacrifice, nude worship, practice of *deva-dāsī*, superstitious beliefs, dowry deaths, atrocities on dalits, addiction to liquor, practice of *vāmācāra*, miracles (by attainments), reform of criminals, prisoners, etc.) their reform and need for further reform and cure of chronic ailments.

The book consists of five chapters (with illustrations, glossary, bibliography and index) out of which third to fifth chapters are exclusively meant for a detailed study of social dimensions, while the first and second deal with a brief introduction and the Goddess in literature, art and thought, respectively to make the book comprehensive.

Worship of Mother Goddess

Whatever a man undertakes to do, supported by his intellectual power and will, he wishes to complete it without any obstacle. If the wish is to be fulfilled, his own efforts are not enough. He needs divine grace for that. We must therefore worship god or goddess. Of the

many forms of goddesses, Bagaḷāmukhī Devī is one. Thus the area chosen is a study of a goddess – Devī Bagaḷāmukhī, Bagaḷā cult, meditation and modes of worship or *upāsanā* for the aspirant and a simple one like recital of names of the goddess as found in hymnal literature for the interested and devoted masses, whereby reform of ourselves and the society besides agencies of the state and community, may be achieved as for as possible. It is a socio-religious art based study (multi-disciplinary) in which I became interested subsequent to my completion of a U.G.C. major project titled *Śrī Laḷitāmbikā in Literature, Art and Thought.*

Devī Bagaḷāmukhī belongs to the category of the well known *Daśamahāvidyās* (fig. 1) or manifestation of Śakti energy – Kāḷī, Tārā, Kamalā, Tripurā – Bhairavī, Chinnamastā, Bagaḷāmukhī and the rest each of which is a 'great science and art' of approaching the Divine Mother of the Universe for help so that She may carry the devotee across the ocean of ignorance and mortality to the Supreme Light Immortal, the final destination. She is a crane – headed Goddess, seated on a jewelled throne yellow – coloured, yellow – clad, bedecked with garlands of yellow flowers, yellow – ornamented, holding a mighty club in one hand and the enemy's tongue with the other. If this is the three dimensional figure or sculpture found in temples, Bagaḷāmukhī *yantra* (*cakra*) – *stambhana* and *pūjana* – represent the two dimensional figure of the Goddess which can be drawn. They contain the seed syllable.[2]

Devī Bagaḷāmukhī is not only a *stambhaṇa* goddess but also *Parāśakti* and *Śrīvidyā*, (*Rudrayāmaḷa*), She is the Goddess who aids the practitioner in the path of self-realization. In northern India, She is worshipped by the popular epithet Pītāmbarā Māi or Mātā.

Sage Nārada, is the presiding ṛṣi and the metre is *triṣṭup.* The most important objective of the seed syllable, cited, is to produce spells and magic based on *Atharvaveda* and cause mental aberration to judges in law suits including the counsels and witnesses. But this does not sound rational. On the other hand, a fervent prayer or *stūti* or recital of epithets by the devotee helps removal of evils. For instance, among the many hymns on the Goddess, the one sung in chorus and engraved on the walls of the *sukhanāsi* of the main shrine at Datia may be cited here:

Pītāmbaradhāriṇī jaya sukhade varade
mātar jaya sukhade varade
bhakta janānāṁ kleśam
satataṁ dura kare
Jayadevī asurai pīḍita devastava
śaraṇaṁ prāptaḥ manastava śaraṇam
prāptaḥ śarīram
nāgapāśa varade vajra mudgara ......

Temples of Devī Bagaḷāmukhī are found located in Datia — Pītāmbarā Mātā Śakti

pīṭha (M.P.), four shrines in Varanasi and one in Jhansi (U.P.), Indraghad fort (Rajasthan) and Mathura (U.P.), Saurashtra (Gujarat), Jalandhar (Punjab), Yogamāyā temple (New Delhi), Kathmandu (Nepal), Siddhaparvata (Sindhanur Tq., Raichur district), and Naviḷgund (Dharwad district), Karnataka. Of these, Datia, Siddhaparvata and Naviḷgund may be regarded as the main Śakti *pīṭhas* of the Goddess, as a result of the attainments of the respective preceptors.

The cult of Devī Bagaḷāmukhī was also prevalent in Hande Badaganath (U.K. district) where practitioners exist and Jyotirbhīmēśvara temple (Srirangapatna, Mandya district) in Karnataka.

The iconographical features of the Goddess in these temples, rituals, significance of yellow colour in *upāsanā*, and other details are reviewed in second chapter.

The *Atharvaveda* has been popular among the masses through the ages. In fact, religion of the masses was guided by prescriptions of this *Veda* more than of the other three. Similarly, the *Tantra śāstra* occupied a significant place. "The Veda is prescribed for the first three castes", observes Shankara Narayanan, "but the *tantra* is for all who aspire".[3] It opens the doors wide and makes the treasures accessible to him irrespective of caste, creed or sex. Though the *Ṛgveda* mentions names of goddesses such as Ambriṇi, Uṣās and Gāyatrī, it is the *Atharvaveda*, earlier to the Upaniṣads and the Purāṇas which is of great value to the tāntric cult. This Veda is named after sage Atharvan, who played a prominent role in ancient India. In its present form this literature is known as *Atharvāṅgiras* which includes a number of Upaniṣads. They have the tāntric outlook and attempt to reconcile this outlook with traditional Vedāntic approach.

The name of the goddess, Bagaḷāmukhī is mentioned in the *Śākta* texts. The deities are Bāla Bhairavī, Kumārī Lalitā, Kurukūllā, Vipracittā and other 56 feminine deities. The name of Bagaḷāmukhī follows after Guhya Kāḷī.[4]

The *dhyānamantra*[5] of the goddess is described in *Śāktapramoda* which is a Paurāṇic description. Hence the goddess and Her *upāsanā* took a *tāntric* overtone in the second and fifth centuries A.D. – the known date of Śākta Upaniṣads and the Purāṇas. Śākta Upaniṣads, *Pītāmbaropaniṣat*, for instance provides prayers and mode of worship of the goddess. Bagaḷā cult became significant in the 8th century A.D. in order to repudiate Buddhist doctrines.

The *Atharvaveda* and the Śākta texts describe the six occult practices, more to overcome enemies in a war-torn tribal society, while the Śākta Upaniṣads advocated moderate and sane modes such as recital of names and meditation to achieve one's ends. It was later in the 8th century that Śrī Śaṅkara reformed the tāntric practices by propounding *samayācāra* or *dakṣiṇācāra* mode of worship of a goddess. Even the rituals of Bagaḷā cult underwent reform. The Śākta tantras, led to reform in *tāmasa* practices. Earlier to Śrī Śaṅkara, his teacher Gauḍa

Pāda (500 A.D.) had composed *Śrī Vidyā Ratna Sūkta, Śakti-Sūtra* and *Saubhāgodaya stuti.* These works crystallized the Śrī Vidyā school of *Śākta-tantra.* His pupil, Govinda wrote *Jayadratha Yāmaḷa* – a manuscript discovered in Nepal. According to this text, nine *nātha-siddha* saints, principally Matsyendranātha (around 800 A.D.) were responsible for introduction of *Śākta-tantra.*

The popularity of Śrī Vidyā cult and texts on it made a great impact and focused attention on *samāyacāra,* making the *Śākta tantras* acceptable to people at large. The *tantra* which had suffered in status due to antinomian and occult tendencies of some sects was now purged of its discontentment and presented a highly esoteric evolved complex of metaphysics and practices. The emergence of auspicious texts like *Śubhāgama pañcaka* and other *saṁhitās* and the general abandonment of *Yāmaḷas* (*rājasa*) and *dāmaras* (*tāmasa*) made the *tantra* favourable to austere and spiritual life.

Bagaḷā cult is similar to *avadhūta*[6] cult. It also closely resembles the Nātha Yogī cult of Gorakhanātha, the reputed disciple of Matsyendranātha, (12th century), *Kaula, Kādi* and *Hādi vidyās, samayācāra* mode of worship, *haṭha yoga* and *kuṇḍalinī yoga* form an integral part of the cult. Social reform and amelioration of human suffering is taken up as a primary programme by the adherents of the cult.

The rituals of Bagaḷā cult could be traced from tradition to modernity. However more importance has been given to contemporary society and contributions to social and cultural change in modern India by preceptors of the main Śakti *pīṭhas* of Devī Bagaḷāmukhī, namely, Datia (M.P.), Siddhaparvata and Naviḷgund (Karnataka). These aspects form the subject matter of third chapter of the book. Among them, mention may be made of :

(a) Śrī Svāmi Mahārāj Ananta Pūjya Pāda Sant Śiromaṇi (Datia),

(b) Dr. Motilal Khaddar Shastri (Datia),

(c) Dr. Narayan Dutt Shrimali (Jodhpur, Rajasthan) on account of his attainments including Bagaḷā cult,

(d) Śrī Cidānanda Avadhūtaru Rājayogī (Siddhaparvata),

(e) Śrī Ajāta Nāgaliṅga Mahāsvāmigaḷu, and

(f) Śrī Ānnadanēśvara (Naviḷgund). A brief life history and social contributions in detail of these preceptors are highlighted in third chapter.

Similarly, a few individuals who are following Bagaḷā cult and attaining *siddhi* and contributing to social reform by their example, even to this day have been treated in third and fourth chapters.

Purpose

In this book, an attempt is made to estimate the impact of Bagaḷā cult on human thought.

Visiting temples, erection of temples and installation of god/goddess is an increasing phenomena now-a-days. Several temples have become places of tourist importance or picnic spots. Could these be the only end of visiting temples? However, apart from active participation of common man in corporate life, largely in ancient India, but getting its revival in recent years, such as fairs and festivals, a happy trend is of individuals and groups taking to a life of meditation[7] at present. Not that the entire society is to take to meditation; it is also not possible to be attained in mass-meetings, though guide lines may be given. Moreover *anubhava* is only a personal experience as a result of one's spiritual attainments and one could set an example to others. As Sir Arthur Avalon rightly comments, "Man has got to choose between living in eternal ignorance or play his part by acquiring knowledge of the Absolute and acting in union with the Divine".[8]

In evaluating the utility of Bagaḷā cult, the baseless social evils and superstitions like nude worship and other evils cited already, have no meaning. Even to a certain extent rituals are superfluous, because the matrix of rationale behind the cult is realization of 'Bliss' which is one with humanity, irrespective of social discrimination.

Furthermore to restore values based on the country's spiritual and cultural heritage, it is necessary to recall to ourselves the need for an ethical code of conduct which would help growth of a large percentage of 'Social Citizenry'. There is ample truth in the saying, *daivaṁ manuṣa rūpeṇa.* Also in modern times, Nature is symbolized with god.

In the most recent years at least, science and religion are coming closer. To make mention of only a few opinions: "writing a *abhivācana* to a certain book, the late H.H. Śrī Chandra-Shekarendra Saraswati, Kāñcī Kāmakoṭi Pīṭhādhipati, who had won the reputation of the Living God on Earth, observes that scientific thought is approximating to our Upaniṣadic philosophy". Similarly, Lincoln Bartlet in *Universe and Dr. Einstein,* notes, "my religion consists of an humble admiration of the illimitable Superior Spirit who reveals Himself with slight details, we are able to perceive with our mind." Einstein showed that mass and energy are equivalent. Such similar views are shared by C.E.M. Joad, Maharṣi Aurobindo, Svāmi Vivekānanda and others.

At a critical time, full of tension and changes in pattern of living, when man is not afraid of authority or his conscience, it is necessary to make people realize the value of an ethical code of conduct by education/discourse to develop human resource. Again at a time when the genuine basis of the rituals of goddess cult is lost sight of, and their rational aspect overlooked, it is also necessary to realize that righteous living needs only a will and discipline

and not excessive wealth beyond the means of subsistence or spend pompously on blind beliefs or to satisfy one's ego or become the victims of degenerated black art and *vāmācāra* practices. The preceptors and practitioners of Bagaḷā cult rendered yeoman service in this direction to humanity.

Again, lack of spiritual values has led to tragedies. It has resulted in social interaction of human intelligence from a pittance to the highest leading to a life of apathy on the part of the community at large and their exploitation and pursuance of vested interests and party politics by the ruling or opposition parties.

Thus, coming back to Bagaḷā cult, if meditation is not possible, one could do *japa* or think/recite of the names of the deity in one's mind. For external worship, we need props which are not required for *japa.* For instance, it may be mentioned here that *Śivapañcākṣarī mantra* given in the *Śatarudrīya* of *Yajurveda,* as vouchsafed by the Lord Himself could be contemplated upon by the devotee anywhere and at any time, while he is walking in the street, where he stands, where he does service and even when he is impure physically. The status or caste of the devotee is of no concern to the Lord as He sees the mind only.

Chronology

In terms of chronology, the monograph lays more emphasis on modern times and contemporary society with particular reference to impact of Bagaḷā cult.

The Problem

The problem investigated in the monograph relates to the following aspects:

(a) Why installation of the figure of Bagaḷāmukhī Devī alone (along with attendant deities) as the *adhiṣṭhātṛi* devī (presiding deity) was thought of by the founders of Her Śakti *Pīṭhas* (Devī Bagaḷāmukhī as the Goddess of *stambhana* protects the devotees from all adversaries – internal as well as external evils or foes).

(b) What were the circumstances leading to installation? (Both Datia and Siddhaparvata in early 20th century and 18th century respectively, located in areas of unrest and frequent feuds; setting up of the Śakti *pīṭha* to restore peace and order).

(c) Did each Śakti *pīṭha* emerge independently or had a central source? (each emerged independently by the attainments of the founder — preceptors; No definite proof available to trace a central source, except yogic power).

(d) What is the nature and utility of Bagaḷā cult? (Bagaḷā cult similar to *avadhūta* cult; shun accumulation of property, wealth, no successor to the *pīṭha* named, gives more importance to discipline, non-publicity etc.).

(e) Who are the social groups participating predominantly in annual fairs and festivals at temples and also in meditation? (Though the beginning of the Śakti *pīṭhas* were Brāhmin oriented and dominated, subsequently, it is the lower castes and classes in society, also *dalitas*, that are actively participating, though in some temples, worship in the sanctum only is done by Brāhmin priests. In Datia, no *phaṇḍāgiri* prevails; conspicuously marked by meditation round the clock, mass prayers, discipline etc.).

(f) What is the present condition of the Śaktī *pīṭhas*? (Śakti *pīṭhas* managed by a Trust and private body are much better administered than the government (Revenue Dept.) managed ones).

These aspects find elaboration at relevant places in the monograph.

Methodology

The methodology adopted in the preparation of the monograph is:

(a) A study of literary sources – original and modern, relating to the goddess and Her temples;

(b) Field study in about six- two main Śakti *pīṭhas* of Bagaḷāmukhī Devī, in particular, for a study of rituals, fairs and festivals, social participation, social evils and their reform and need for further reform; and

(c) Interview with the practitioners of Bagaḷā cult at the Śakti *pīṭhas* or residence.

Sources

Literature – original and secondary; and archaeological – temples and sculpture and painting of the goddess constitute the sources of the monograph. Besides these, modern works on Indian society and social change are also studied to glean, supplement and correct information on socio-cultural aspects.

Literature

Literary sources are available in Sanskrit and modern Indian languages (Hindi, Kannada, Telugu) and Nandinagari and *Grantha.*

Sanskrit

Śākta literature like *Kulārṇava-tantra* and *Vāmakeśvara-tantra* is rich in description of worship and code language, which can be explained by a competent *guru.* Initiation, seven

conducts such as *Vedācāra, Siddhāntācāra, Śaivācāra* and *Kaulācāra. Śākta āgama,* claimed to have originated from *Atharvaveda – Rudrayāmaḷa* for instance, belonging to *Atharva śakhini,* is built on the basis of several sectarian divisions and does not have a central source. They provide a description of the goddess. The *Pītāmbaropaniṣat* and *Nāgendra prayāṇa-tantra* provide hymns and epithets of the goddess for recital. The *Rudrayāmaḷa* (original not extant) provides the Hymns of Bagaḷāmukhī in English for the first time.

Among the useful edited works on Devī Bagaḷāmukhī, mention is to be made of *Śākta Pramōda* (ed.) (Shivahara Rajadhani Rajibah Sri Rajadevananda Nrisimha Bahadur Naradhipaihi, Krishnadas, Bombay, 1990), *Mantra-Mahōdadhi* (ed. Khemraj Sri Krishnadas, Venkatesvara Press, Bombay) critical commentaries published by the Datia Sanskrit Parishad (Datia, M.P.), *Sāṅkhyāyana tantra* (Kalyana Mandir Prakashan, Alopi Bagh Marg, Allahabad, A *Descriptive Catalogue of Sanskrit Manuscripts,* vol. XV, pt. II, *Tantra Mantra Śāstra – Bhu* to *ha,* ed.; Dr. K. Rajagopalachariyar, Oriental Research Institute, Mysore, 1990) *Paraśurāma kalpa sūtra,* 4 vols., Gaekwad Oriental Series, Baroda), *Tārākalpa, Vasiṣṭha Kalpa* and *Nārada Kalpa.*

Nearly 48 manuscripts (D.C.S.M.) on Devī Bagaḷāmukhī alone relating to worship are maintained in the Oriental Research Institute, Mysore.

Modern Indian Languages

Hindi

Bagaḷāmukhī Rahasya (ed. Pt. Shiva Datta Mishra Shastri – 3rd ed., Varanasi, 1981), *Bagaḷāmukhī Kavaca Sādhanā va Siddhi* (ed. Svananda Saraswati, Bombay, 1993), critical commentaries published by the Datia Sanskrit Parishad, Datia (*Bagaḷāmukhī Rahasyam,* by Sri Svaminatha Sri Pītambara Pīthādheśvara, Rāṣṭra Guru Ananta Pūjya Pāda; *Svāmi Kathāsāra* and others), relevant volumes of *Kalyāṇa Śakti Aṅka* (Gorakhpur, U.P.); *Viśiṣṭha Siddha Durlaba Prayoga* and *Tāntric Siddiah* (ed.) Dr. Narayan Dutt Shrimali (Delhi, 1992) are highly valuable works.

Kannada

Śrī Cidānanda Avadhutaru Rājayogī, the founder of the Śakti *Pīṭha* of Devī Bagaḷāmukhī at Siddhaparvata, in a way similar to that of Datia, composed several original works in Kannada for the benefit of his land and its people. Among them, mention may be made of *Jñānasindhu, Devī Māhātme, Bagaḷāmbā śataka, Cidānanda vacana, Pañcīkaraṇa, Tattva Cintāmaṇi* and *Navacakra rekhā lakṣaṇa.* All these works provide not only information on the attributes of the goddess but worship and meditation also.

The secondary works are: Hugar, S.B. : *Devī Bagaḷāmukhī, Na Kanda Hurakadli Ajja*

(Dharwad 1982, 1983), *Gurukṛpā* (Gulburga, 1991); Inamati Kulkarni : *Mamateya Mastaru* (Navilgund, 1969), Dr. Rangaswami, C.V. : *Siddhaparvatavāsini Devī Bagaḷāmukhī* (Mysore, 1991) and *Bagaḷāmbā śataka* (ed.) (Dharwad, 1991); Marihal *et al.*: *Maḍivāḷa Shivayogigaḷu hāgu avara samakālīnaru* (Karnatak University, Dharwad 1989); Smt. Kavita A. Sunkand : (ed.) *Śrī Bagaḷāmbā Śataka hagu Hurakadli Ajjanavara Suprabhata* (Navilgund, 1987); Jadagoudar, N.G. : *Satpuruṣa Sri Cidānanda Avadhūtara Caritre* (Gadag, 1967); Kalakannavar, *Cidānandaru* (Karnatak University, Dharwad, 1986); Bhojaraj Mastar Kannur : *Nāgaliṅga Swamigaḷa Carite* (Gadag, 1988). In addition to these, folk literature and local *Māhātmyes* add to socio cultural aspects.

Telugu

Bṛhatstotra Ratnākara, pt. III (ed.) and *Devī Stotra Ratnākara, Kāmakalābījam* and *Āmnāya Mandāra* are Telugu versions of Sanskrit works on Devī Bagaḷāmukhī.

Similar works are available in Nandinagari and *Grantha* characters.

Hymnal literature in all these languages could also be utilized with profit.

English

Devatā (ed.) Major B.D. Basu (Varanasi, 1979), David Kinsley: *Hindu Goddesses* (New Delhi, 1981), Svami Harshananda: *Hindu Gods and Goddesses* (Madras, 1987), Ramachandra Rao, S.K.: *Śaiva and Śākta Āgama*, vol. II (Bangalore, 1990) are useful works directly bearing on the subject.

Social Dimension

Works relating to social reform and change in general (as no literature directly bearing on these aspects of the Śakti *pīṭhas* is available except field work)[9] have been utilized with benefit in the preparation of the monograph. They are: Mandel Baum, David, G.: *Society in India* (Bombay, Ind. ed. 1972), Beals Allan: *A South Indian Village* (1961), Wilhell Dupre: *Religion in Primitive Cultures*, F. James Davis: *Social Problems*, Madan, G.R.: *Indian Social Problems*, James, J. Preston: *Cult of the Goddess* (New Delhi, 1983), *Imperial Gazetteer*, vols. XI and XII (Oxford, 1908), 'Three kids are sacrificed': *The Week*, July 7-13, 'Seventeen cases of Human Sacrifice, in *Deccan Herald*, July, 1985; *Gazetteer of India, Karnataka State Gazetteer*, vol. II ed. S.V. Kamat (Bangalore, 1987); Richard T. Lapiere: *Social Change* (1965); ed. Amitai Etzioni and Eva Etzioni: *Social Change* (1964): Bhatnagar, G.S.: *Education and Social Change* (1972) and Kuppuswamy, B.: *Social Change in India* (Delhi), and *Some Aspects of Social Change in India* (ed.) (1962). Similar works in Kannada such as: Shivakumara Svamy, C.S.: *Karnatakada Jatregalu* (Mysore University, Mysore, 1988); *Sāmājika Parivartane* (Karnatak University, 1978),

Dr. Cidananda Murthy: *Pagarana mattu itara prabhandagalu* (1984), Hiremath, B.R.: *Tontada Siddheśvarana Taravali*, vol. IV, no. 12; Javaregouda: *Janapada Adhyayana*, (1966), *Barako pada barako*: Mystic songs of Shariff Sahib, of Sishunal, ed. Gubbannavar (Dharwad) and Hiremath, B.R.: *Dalitara jatregalu* (Dharwad 1994).

Periodicals

Relevant issues of *mantra, tantra, yantra vijñāna* (Chief ed.) Yogendra Nirmohi (Jodhpur, 1991) and *Caṇḍi* (ed.), Ritushila Sharma (Candi Karyalaya, Alopi Bagh Marg, Prayag) are also useful to study.

Archaeology and Art

A study of temples of Devī Bagaḷāmukhī located in Datia, Jhansi, Varanasi, Indraghad Fort, Mathura, New Delhi, Jalandhar, Kathmandu in North India and Siddhaparvata, Navilgund, Hande Badaganath and Srirangapatna in Karnataka helps understanding of the sculpture, rituals and social participation.

Painting

A unique two-armed painting of Devī Bagaḷāmukhī is to be found in a Art Gallery of Gorakhanātha Temple, Gorakhpur (U.P.) (fig. 2). A similar painting is also to be seen in Pītāmbarā Siddhapīṭha at Jhansi (U.P.).

Conclusion

In conclusion, it may be said that social reform and change in modern India could be achieved by true sants, although at the cost of suffering and being put to test by some sections of society, on their part. But their contributions remain for ever in the minds of several devotees and posterity. Social families have been redeemed and they owe their very existence to sants. However, reform of society programmed by state and private agencies do not fall under the purview of the monograph, except for stray references.

The book has been prepared primarily from the point of the student of social history, archaeology and art and not from the point of the sociologist.

As a student of social history, the author believes that culture has a vital role to play in social change and Preceptors and Practitioners of Bagaḷā cult made rich contributions towards achieving social reform and change. For it is an accepted opinion that spiritualism had its impact on education, culture and social change, as could be seen through the ages, in Indian history.

REFERENCES

1. The monograph owes its origin to a mandate given by H.H. Śrī Ānandanēśvara (1899-1991 A.D.), my *guru* in his last years at the *Śakti pīṭha* of the Goddess in Naviḷgund (Dharwad district) and the generous support of the funding agency – the I.C.H.R., New Delhi. An effort is made in the book to treat the subject on a country-wide basis which has not been made so far.

2. Kriologic syllable are five in nature – two of 36 and 43 letters respectively and the other three, synonymous. The two are:

   Ōṁ hlīṁ Bagaḷāmukhī sarva duṣṭānām
   vācaṁ mukhaṁ padaṁ stambhaya
   jihvāṁ kīlaya buddhiṁ vināśāya
   hlīṁ ōṁ svāhā.

   (36 letters)

   OR

   Ōṁ śrīṁ hlīṁ Bagaḷāmukhī sarva duṣṭānām
   vācaṁ mukhaṁ padaṁ stambhaya jihvāṁ kīlaya
   buddhiṁ vināśaya ōṁ śrīṁ hlīṁ Bagaḷāmukhī svāhā.

   (43 letters)

3. *Śrī Cakra,* 3rd ed. (Madras, 1979), pp. 91-92.

4. Ramachandra Rao, S.K.: *Āgama Kośa*, vol. II, Appendix IV-V (Bangalore, 1990), pp. 165-170.

5. *Madhye Sudhābdi .... dvibujāṁ namāmi.*

6. An *avadhūta* (each letter is meaningful) is one who has overcome all desires and of pure perfection, a liberate from all *vāsanā,* though besmeared with dust, his mind is free from all impurity, who meditates *tattva,* conquered ego and given up all worldly things. Four types of *avadhūtas* are distinguished.

   The cult is traditionally associated with Dattāvadhūta – an incarnation of trio gods of Hinduism, of the post-paurāṇic times and Śrī Pādavallabha (1320-1350 A.D.), Śrī Guru Narasiṁha Sarasvatī (1380-1459 A.D.) of Ganigapur (Gulbarga district) and, Nara-soba-wadi, Sangli (Maharashtra) and is noted for *madhukari* or collection of alms and contributing to *lōkakalyāṇa* or welfare of humanity. Mention may also be made of a few other notable saints of this tradition such as Śrī Svāmi Samartha (Akkalkot, Gulbarga district), Śrī Manik Prabhu (Humnabad, Bidar district), Karnataka and Śrī Sāi Bābā (Shiradi, Ahmadnagar district), Maharashtra. There could be such saints in North India as well.

7. The *Prasthāna trayas* treat with *upāsanā* which include not only acquisition of theoretical doctrines, but making it one's life-breath. As the aspirant carries on meditation, the mind gets concentrated on the personal god/goddess and he proximates nearer to the Absolute

Reality (*Brahman*). He realizes the fundamental dictum that, "Truth is one; sages call it by different names". Therefore, meditation lies in concentrating the mind on the Brahman for which a basic requirement is purity of mind.

However, there is also a view that "Bliss is one with humanity" and the aspirant is only to realize that he need not attain communion with the Godhead by his spiritual *sādhanā*, but he is himself the Godhead (Śrī Ātmānanda Svāmiji – 1904-1983 A.D., Sureban-Manihal, Ramdurg Tq., Belgaum district taught this in his nearly 20 *gurukulas* in north Karnataka). This view is on the lines of R.D. Ranade also but only a few can attain such a state of Bliss. Another view is: "What is meditation? It is like putting oil into the machine so that it may work smoothly". Says the Svāmiji of B.R. Hills (Chamrajanagar district). He adds, "we don't have to meditate all the time; a few moments now and then by sitting quietly alone in silence" (Interview, 22-05-91).

8. *World as Power* (Madras), preface.
9. The data on social aspects such as social participation in fairs and festivals, evil aspects and their reform, need for further reform and social change was collected by the authors after a visit to the Śakti *pīṭhas.*

Chapter II

Devī Bagaḷāmukhī in Literature, Art and Thought

(A) Literature

Devī Bagaḷāmukhī, as mentioned already, is a Śakti goddess of antiquity. She is a goddess in Hindu mythology, one of the *daśamahāvidyās* (Ten *Mahāvidyās* or manifestations of Śakti energy) and the fifth[1] in rank. The ten manifestations of the female energy, Śakti, are tāntric rejoinders of the *daśāvatāras* of Mahā Viṣṇu, who is believed to manifest himself on earth from time to time to maintain the order of *dharma.* Bagaḷāmukhī Devī is described in the Purāṇas and authors have identified some of the *daśamahāvidyās* with some of the *avatāras* of Mahā Viṣṇu. For instance D.C. Sircar[2] notes that the incarnation of Kṛṣṇa is from Kāḷī and that of Narasiṁha from Chinnamastā.

David Kinsley[3] comments in this context that the ten *mahāvidyās,* probably, are a Śākta version of the central idea of Viṣṇu's *daśāvatāras.*

The respective female manifestations of energy representing the incarnation of Mahā Viṣṇu is explained by a *tantra* text as follows:

Tārādevī Mīnarūpā Bagaḷā Kūrmamūrtikā
mahālakṣmīr bhaveth Buddha
durgāsyāt Kalkirūpiṇī
svayaṁ Bhagavatī Kāḷī Kṛṣna –
mūrtī samudbhavaḥ

These lines no doubt establish the priority of the incarnation of Viṣṇu, mentioned in the earlier *purāṇas.*

The Vedic literature gives an account of the name, form (*svarūpa*) and mode of worship (*upāsanā*) of the Goddess. The *Atharvaveda* mentions Ekavaktra Mahārudra in association of this Goddess and also refers to His *Mahāśakti* as Valgāmukhī. This female energy is a representation of the power (*ākarṣaṇa*) of *Atharva* of the *prāṇasūtra.* Thus, the origin of the Goddess Bagaḷāmukhī may be derived from the term Valgāmukhī according to *nirguṇa* aspect and Bagaḷāmukhī to *āgama* aspect of the Goddess.

Origin

The origin of the Ten *Mahāvidyās* in Hindu mythology is traced to the story of Śakti and Śiva and Dakṣa's sacrifice.[4] *Satī*, losing temper at the denial of His consent to attend the sacrifice, as no invitation had been extended, assumes dreadful form and then multiplies Her forms – the *Mahāvidyās*: Kāḷī, Tārā, Chinnamastā, Ṣoḍaśī, Bhuvaneśvarī, Dhūmāvatī, Bagaḷāmukhī, Mātaṅgī, Kamalā and Bhairavī. Śrī Sanatkumārji[5] makes a citation to a verse from *Mahā Bhāgavata* which reads as follows:

Kāḷī Tārā Mahāvidyā Ṣoḍaśī Bhuvaneśvarī
Vagaḷā Chinnamastā ca Vidyā Dhūmāvatī tathā,
Mātaṅgī Tripuracaiva Vidyā ca Kamalātmikā
Yeta daśamahāvidyāha siddhavidyāha prakirtītāha.

In this verse we have a description of Bagaḷā: She who puts the three worlds to restraint, She who is a weapon like *Brahmāstra*, She who shines forth brilliantly by the *tejas* of Viṣṇu, She who augurs prosperity, She who manifests Herself in midnight (*Vīrarātri*).

Similar description is to be found in *Kāṭhaka Saṁhitā* of *Kṛṣṇa Yajurveda.*

We have another account of the origin (*avirbhāva*) of Devī Bagaḷāmukhī.[6] The purport of the account is: once in the *satyayuga*, a severe storm brewed which resulted in entire uprooting of the Earth. Witnessing the calamity, Bhagavān Mahā Viṣṇu became anxious. He reached the river bank of Haridra in Saurashtra and began to meditate on the Devī (Śakti). The Devī, out of great delight and satisfaction appeared before Mahā Viṣṇu in Pītāmbarā form and averted the great flood and storm deluding the world and gave protection. The symbolic import of the episode makes one to conclude as follows: Whenever a person or situation overtakes and tries to destroy the world, Bagaḷāmukhī Devī functions in order to put an end to (*stambhana*) and take the world on the right path. This appears to be the role of the Devī. She also regulates Vāṇī and knowledge and aids the practitioner, blessing him *Vāksiddhi* and gives success in all his undertakings. Thus the Devī is the Goddess

of *stambhana* (paralyse/prevent) and *stambha* (aid attainment of *turīya* state or bliss) and the great power of Lord Śiva. She is also regarded as *Parabrahma* according to Upaniṣads. It is believed that the goddess manifested (*avirbhāva*) on a tuesday midnight when '*makara*' and '*kula*' constellations, i.e. a group are visible. This Duration is also known as *vīrarātri*.

The term Bagaḷā has a distinctive numerical import. Just as 'three' has a significant place in Śrīvidyā[7], the term 'Bagaḷā' also has three letters in Sanskrit or Kannada which indicate equal importance of the number, 'three'. Numerical 'three' is indestructible and also in alphabetic structure, it has a conspicuous place. For instance, the following letters:

pa pha ba
ka kha ga
ya ra la

have a distinct place. Moreover, it is common knowledge that when the number three is doubled or tripled, the aggregate will be only three.

Pītāmbarā Vidyā

Bagaḷāmukhī Devī, well known as *Pītāmbarā vidyā*[8] (*Pṛthvī tattva*) is also known by epithets such as *dakṣiṇamnāya vidyā pīṭha tejasvarūpiṇi*. As already mentioned She aids the practitioner in overcoming adversities and enemies. She is also known as *Pītāmbarā śakti*. She symbolizes the *tri Śakti* or three powers – Kāḷī, Kamalā, and Bhuvaneśvarī (*svarūpa*). She is also regarded as the form of Viṣṇu *patni* who aided Mahā Viṣṇu as *stambhana śakti*.

Upāsanā, (*mantra* and *prayoga*) which is reviewed elsewhere in the monograph has to be performed after initiation by a competent *guru*, with great caution, knowledge of the *mantra* and dedication. *Upāsanā* – a rigorous mode of worship includes *Bagaḷā stotra, hṛdaya, mantra, kavaca*, worship of Bagaḷā *yantra* or *Cakra* (figs. 3 and 4), worship by yellow flowers, wearing yellow garments and garland, *āsana* of yellow hue and conduct of *daśamāṁśa homa*. She loves *champaka* flowers and hence the epithet *Campāraṇyavāsinī*. As the rigorous ritual is not practicable to every devotee, it has been suggested that recital of the hymns[9], thrice or five times a day for a period of 48 days (*maṇḍala*) by those who are interested and dedicated is adequate to get over sorrow and troubles.

Bagaḷāmukhī Devī in Śrīvidyā

Lalitōpākhyāna, the latter part of the *Brahmāṇḍa Purāṇa* mentions that the Imperial Spouse, Śrī Lalitā is attended by sixty-four crores of *yoginīs*.[10] Besides the *yoginīs*, three other goddesses – Bāla, Mantriṇi and Daṇḍanātha are in the service of the Goddess of Lalitā. The term Daṇḍanātha requires greater explanation as She is in association with the goddess

Bagaḷāmukhī. As the term itself implies, Daṇḍanātha is the topmost Senāpati (Commander-in-chief) of the army of Śrī Rājarājēśvarī or Lalitā. She is also known as Vārāhī. This goddess not only annihilates enemy's army but also affords courage and strength to Her devotees. Thus no distinction can be made between this deity and Devī Bagaḷāmukhī of the *daśamahāvidyās*. For Devī Bagaḷāmukhī is the goddess of *stambhana*[11] and worshipped as such, *i.e.* She who aids the aspirant in conquering external adversaries as well as the *pañcendriyas* (specially the mind). As the aspirant of Śrī Vidyā attains different stages of elevation in his *sādhanā*, the deity aids him to attain the state of *tūrīya* (bliss). Thus Devī Bagaḷāmukhī aids aspirant of Śrī Vidyā in his attainments.

The form of the Devī is often described thus: in *Vyaṣṭi* form, She annihilates enemies and in *samaṣṭi* form, She symbolises the *adhiṣṭhātṛi śakti* of Parāśiva in the function of dissolution of the world.

The Pauraṇic Portrait of the Goddess

The imaginative portraiture of Devī Bagaḷāmukhī described in the *purāṇas* (fig. 5) is: Bagaḷā has the head of a crane; is seated on a throne jewelled; She is yellow coloured, yellow clad, bedecked with garlands of yellow flowers, yellow ornamented, holding a mighty club in one hand and the enemy's stretched tongue with the other.[12]

The above description of the goddess is also to be found in the *dhyānamantra*[13] which may be cited here.

madhye – sudhābdhi – maṇimaṇḍapa rantavēdyām
siṁhāsanō parigatāṁ paripītavarṇām
pītāmbarābharaṇa – mālyā – vibhūṣitāṅgīm
Devīṁ smarāmi dhṛtā – mudgara vairijihvām
sauvarṇāsana – samsthitāṁ trinayanāṁ pītaṁśukolhāsinī
hemābhaṅgarucim śaśāṅka mukuṭam
sachchampaka – sṛgyutām
hastairmudgara – pāśabaddha – rasanāṁ sambibhratīṁ bhūṣanair
vyāptāṅgīm Bagaḷāmukhīṁ tri jagatāṁ saṁstambhinīṁ cintaye
jihvāgramādaya kareṇa devīm
vāmena śatrūn paripīḍayantīm
gadabhighātena ca dakṣiṇēna
pītāmbaraḍhyāṁ dvibhujāṁ namāmi.

The theme of the *dhyānamantra* may be summarized as follows: obeisance to the Goddess whose abode is the jewelled home in the middle of the milky ocean seated on a throne

jewelled, holding a club (*mudgara*) and holding the tongue of the enemy, She, who is seated on a golden throne, three eyed, clad in Pītāmbarā, wearing golden ornaments, moon crest on the head, decorated with yellow flowers, obeisance to Bagaḷāmukhī Devī of the three worlds and having Her restraint on them.

Telugu works[14] make mention of the goddess as Jihvā Bhairavī, Dvibhuja Bagaḷā and Caturbhuja Bagaḷā.

Characteristics of the Deity

Bagaḷāmukhī Devī, as mentioned already, is one who can paralyse (*stambhana*) the three worlds in case of necessity. She is also the form of *Brahmāstra*. For She wards off *duḥkha* (sorrow) and tribulations. In times of distress, no other goddess other than Devī Bagaḷāmukhī provides *nigraha*. She is again the benign form of the Vaiṣṇava *halo* (*tejas*) of Śrīvidyā. It has become customary to regard the night on *caturdaśī* (the 14th day) when sky is surrounded by *makarakula nakṣatra* as *vīrarātri*. That the *vīrarātri* or midnight is itself the manifestation of the form of Bagaḷāmukhī in the opinion of Sanatkumar ji Sharma.[15]

The *Kāṭhaka saṁhitā*[16] of *Kṛṣṇa Yajurveda* describes the characteristics of the deity as follows: the Goddess, Bagaḷā is one who shines forth brilliantly with *virāṭ svarūpa* (encompassing entire cosmos), who is the spouse of Mahā Viṣṇu or Vaiṣṇavī Mahāśakti, the power behind and protector of Mahā Viṣṇu and who is also the Śiva Śakti, in the Three worlds. The *stambhana* goddess (*agni stambhana, sūrya stambhana, vāyu stambhana*) exhibits Herself in the *saguṇa* form (*nāma, rūpa*) as *vyakta* and also in the *nirguṇa* form as the sole cause and sustainer of the cosmic world in the form of *pṛthvī śakti* (Earth as power). The relevant lines read as follow:

Virād diśā Viṣṇu patnya ghorāsyeśnāha .... abhito gṛṇantu.

(*Kā. Saṁ.* 22, Sthānaka 1-2; anu 40-41)

A similar description of the characteristics of the Devī may be found mentioned in the *Durgā Saptaśatī*[17] and *Yajurveda*[18] texts. Thus the Devī having the power of *stambhana* is one who can restrain the world and also one who can bestow the vision of *dyuloka* (*deva loka*) to Her devotees through *paramatattva* (knowledge of the Absolute). Similarly, the goddess is believed to be the Śakti without whom even zodiac gets paralysed.

ādhārabhūto......................stambhitam
yena nākaha ...

The Akṣara Brahma of *Bṛhadāraṇyaka* provides another account. Addressing Gārgī, the text avers that the *akṣara tattva* (*Brahmatattva* which is immortal) by its power of paralyzing

maintains the *gati* (movement) of the Sun, Moon, *dau*, *pṛthvī* and the entire Universe. The feminine principle functioning as the *paramatattva* manifests in the form of Śakti. That is why the *śrutis*, *smṛtis* and *purāṇas* describe the deity and Her characteristics as above. In the *tantra* texts the same deity is known as Bagaḷāmukhī Mahāvidyā. She is also addressed by the epithet, *Brahmāstra* (might of the Supreme Brahman). She is Supreme in bestowing worldly desires as well as bliss. She is regarded as the Supreme Deity who can confer peace and protection to the country, society and its evils, adversaries – both external and internal – and help an individual (aspirant) overcome *ariṣadvargas*. It is only in times of dire distress and need that the practitioner/devotee offers ardent prayers to the Deity and obtains relief. Thus Devī Bagaḷāmukhī has been rightly regarded as Triśakti.[19]

Devī Bagaḷāmukhī is believed to be the *jāgṛt śakti* also among the *Mahāvidyās*. She makes the practitioner a *śaktimān* (mighty), *sarvatra yogya* (befitting all occasions) and *ādaraṇīyamānya* (revered and respected). She is not a *tāmasi* goddess. She is the protector of Pītāmbarā, (the most superior and the highest), *rakṣākāraka* (cause of protection and security).

Dr. David Frawley in his *Tāntric yoga and the Wisdom Goddess* (1996 : 130) rightly observes, giving a new interpretation of the term 'Bagaḷā'. To quote him, "the cosmic feminine power has a capacity to stun, stop or paralyse. This aspect of the Goddess Bagaḷāmukhī who represents the hypnotic power of the goddess. 'Bagaḷā' means literally a 'rope' or a 'brittle', 'mukhī' means face. Bagaḷā is one whose face has the power to control or conquer. Bagaḷāmukhī is often simply called Bagaḷā." 'Mukhi' also means the destroyer of obstacles to the aspirant.

According to *Todala Tantra*, Mahārudra is the consort of the Devī. She is described as "Crane headed", means a Grid indicating destroyer of deceit. The hymn of Devī Bagaḷāmukhī refers to Her power of magic for destruction of Her enemies – both internal and external. "She rules deceit which is at the heart of most speech. She can, in this sense, be considered as a terrible or Bhairavī form of the Mātṛkā Devī, the Mother of all speech".

Hymnal Literature in Kannada Composed by Śrī Cidānanda Avadhūtaru Rājayogī

Hymnal literature may be utilized as supplementary sources. Mention may be made here of *Bagaḷāmbā Śataka*, *Bagaḷā Prātaḥsmaraṇa Stotra* and *Bagaḷā Brahmaikya Stotra* of Cidānanda Avadhūtaru Rājayogī. These hymns provide iconographical features of the goddess incidentally though their ultimate theme is spiritual in nature.[20] They also give an account of the Glorification of the Goddess (*Devī Māhātmya*) which provides an access even to the masses to recite because recital of *Devī Māhatmye* is to be done under certain norms.

The verses of *Bagaḷāmbā Śataka* aggregating to 108 is in one sense a revelation of different stages of spiritual life and evolution of Śrī Cidānanda Avadhūtaru Rājayogī, in the view of Śrī

Ānnadanēśvara. As a matter of fact he has dealt with in the *śataka* in his distinctive style conveying his teachings on *saguṇa, nirguṇa* forms of the Goddess, *karma* and *jñāna* paths to attain bliss[21], Glorification of the Goddess, utility of reciting the *śataka*, superfluousness of *karma mārga* and other aspects. However, verses 1-5-6-8-23-25 and 41 of the *śataka* provide iconographical details of the Goddess which are valuable. Verses 43 to 47 and 52 give a description of the Goddess in Her *saguṇa* form. Verses 21 to 41 are in praise of the Goddess and Her Glory. Utility of the *śataka* is brought out in verses 48 to 51, 56, 60 to 62, 70 to 74, 94 to 98 and 99. The closing verse, (*phalastuti*), 108 show the importance of reciting the *śataka* in obtaining fulfillment of worldly desires (*kāmyaphala*).

Similarly, *Bagaḷāmbā prātaḥsmaraṇa stotra* (verses 1-2-3) provide the attributes of the Goddess as a supplement to the *dhyānamantra* and paurāṇic conception. It also helps in corroborating sculptural details of the goddess in several Śakti *pīṭhas*. The gist of one of the verses (*viz.* 1) is as follows: I meditate in the early hours of the morning on Devī Bagaḷāmukhī, whose eyes are similar to the blooming lotus flowers and whose benign face resembles that of the Moon, who wields in both hands the *śilākhaṇḍa* (weapon) in order to put down adversaries of Her devotees and seated on Mount Himavat. Likewise the Goddess has a smiling face and Her eyes are full of compassion towards devotees....... I meditate in the early hours on the Goddess who bestows the greatest happiness to the devotees, who is the sole presiding deity to bestow all kinds of worldly desires and adorned with gold ornaments. How delightful and charming is the description of the Divine Mother.

Bagaḷā Brahmaikya stotra consists of 25 verses. Verse 17 teaches in a simple accessible style the mode of *sādhanā* of Yoga.

(B) Art

Iconographically, a deity may be of three kinds: *mūrti, yantra* and *mantra. Mūrti* is three dimensional figure which can be sculptured. *Yantra* is the two-dimensional figure which can be drawn in a design. *Mantra* is *dhyāna* or doing *japa*. The *dhyānamantra* describes the *mūrti.* Tantra texts describe the *Yantra* and *mantra.* The figure of Bagaḷāmukhī is available in the form of a *mūrti, yantra* and *cakra.*

Temples of Bagaḷāmukhī Devī (Śaktipīṭhas of Bagaḷāmbā)

Temples of Bagaḷāmukhī Devī are located at Datia (Pītāmbarā Mātā Śaktipīṭha, M.P.), Siddhaparvata and Naviḷgund (Ambamutt, Sindhanur Tq., Raichur district and Dharwad district respectively, Karnataka); four shrines in Varanasi and one in Jhansi (U.P.); New Delhi (Yogamāyā temple); Indraghad Fort and (Yogamāyā temple, Rajasthan); Mathura (U.P.) Saurashtra, Jalandhar (Punjab) and Kathmandu (Nepal).

Of these, Datia, Siddhaparvata and Naviḷgund may be regarded as the primary Śaktipīṭhas as a result of the attainments of the founder preceptors.

Datia

Datia (M.P.) is the district headquarters of the same name, located 26 kms. from Jhansi (U.P). It is also known by a reputed name Pītāmbarā Mātā Śakti *Pīṭha* (figs. 6-10). The *adhiṣṭhātṛi* Devī of the Śakti *Pīṭha* is Bagaḷāmukhī Devī (fig. 11). The place is situated on the Jhansi-Gwalior road and is accessible by railway and road routes. The Śakti *Pīṭha* is located in Jyotinagar.

Antiquity

The history of Datia[22] dates back to the hoary past the earliest notice of it to *Dvāpara Yuga.* Originally, during the *Mahābhārata* times, it was a Śaiva *Kṣetra.* The place was also known as Aśvatthāmā *Kṣetra* after the epic hero who is believed to be immortal (*Cirañjīvī*).

Datia was the capital city of king Dantavaktra and in ancient times had the name Daitya Nagari or Daitya Pura. The epic alludes that a dispute arose between Lord Kṛṣṇa of Dvārakā and Dantavaktra of Datia in which the former is said to have won a victory with the timely aid of Goddess Bagaḷāmbā. This auspicious occasion is believed to be the day of incarnation of Bagaḷāmbā.

History

History of Datia[23] a princely state and town and details like population, soil, agriculture, means of communication, revenue, land revenue, currency and educational institutions in pre-independence era are available in *Imperial Gazetteer.* To put it in a nutshell, Datia was a Treaty State in Central India under the Bundelkhand Regency. It lies between 25^0 34' and 26^0 18" N and 78^0 13' and 79^0 32' E. Its area was 911 sq. miles. The territory was cut up by intervening state of Gwalior and district headquarters of Jalaun. At present it is the District headquarters of the same name in Madhya Pradesh. It lies between Sindhu and Betwa rivers. The territory is hotter in climate with mostly Serub jungle. The most famous flower is Mahuā (*Bastialatifola*). Its average rainfall is 38".

The Chiefs of Datia state were Bundela Rajputs of the Orchha House. In 1626, Bir Singh Deo Orchha granted the state to his son Bhagwan Rao. The state passed through invasions in the reign of the Mughal Emperor Aurangzeb and subsequently the Marathas. The seventh *rāja* Parichhat made a treaty with the colonial government in 1804. The last chief was His Highness and Mahārājā Lokendra. K.C.S.I. till 1906.

Among a few structures of architectural significance are the 17th century palace of

Birdev Singh and that of Rājā Subha Karan in Datia town. A Sun temple situated in village Unao, 10 miles, south-east of Datia town is of great reputation. A large number of visitors are drawn to this temple on the occasion of the *Raṅga-Pañcamī* festival held annually in March. The temple has inside a stone image of Sun God. Near the temple is a tank the waters of which are supposed to be very holy capable of curing diseases of skin like leprosy etc.

The whole territory has a cultivable land of 450 sq. miles held as Jagir in the colonial period. The staple agricultural crops are jawar, pulses, cotton and poppy. In 1903, trade began to be made in the British rupee currency in place of several coinage.

The Pītāmbarā Mātā *pīṭha* is in Datia town which was the capital of the state of the same name till 1906. It is situated on the Gwalior-Jhansi road (16 miles from Jhansi), 25⁰ 41' N and 78⁰ 28' E. It is 718 miles from Bombay, 980 ft. above the sea level. In 1901, its population was 24071.

Derivation of the Place Name Datia

If some credence could be given to a tradition in folklore[24] prevalent among the inhabitants of the region, Jhansi is said to be equivalent of *phasi*, meaning pain in neck, Lalitpur (near Jhansi) is known as a trading center with its attendant acts of cheating, calling forth for great care in monetary dealings, while Datia is compared to a necklace (*hāra*) adorning the neck of the wearer. Hence the *kṣetra* is indicative of 'unity in diversity', in the midst of frequent conflicts resulting in bloodshed around Jhansi and Datia. In this circumstance, the great Svāmiji Mahārāj, Sant Śiromaṇi Mahāsant Anant Śrī Pūjya Padaru thought it befitting and needful to set up the *Śaktipīṭha* of Bagaḷāmukhī Devī, where men could live in peace, moderation and understand each other. The Svāmiji Mahārāj decided to set up the *Śaktipīṭha* of Pītāmbarā Māi as the Goddess being a *stambhana* Goddess, would help restoration of peace and order for the virtuous after a period of feuds and strife.

The historical derivation of the name Datia is attributed to epic period when it was the capital city of Dantavaktra and known as Daityapura.

Datia is also famous for a palace[25] which was a summer resort of the king of Bundelkhand. The palace is well known for fresco paintings.

The vicinity of the present Śakti *pīṭha* was known in the earliest time as Vanakhaṇḍēśvara (figs. 12 and 13) Kṣetra after Śiva, the presiding God of the place. There is a Śiva Liṅga Vanakhaṇḍēśvara, installed above a *nara muṇḍa*. Surrounding the Śiva Liṅga, are the figures of Annapūrṇā and Kārttikeya. Also there are small niches wherein the figures of five aspects of Śiva – Aghora, Īśāna, Vāmadeva, Sadyojāta and Tatpuruṣa are found. In the hoary past, the *kṣetra* was a cemetery.

Adjacent to the Vanakhaṇḍēśvara shrine is the temple of Dhūmāvatī (fig. 14), a *pīṭha* by itself. The significance of this Goddess has been indicated elsewhere in the chapter.

The Temple of Bagaḷāmukhī Devī

The Śakti *pīṭha*[26] of Bagaḷāmukhī Devī was set up by Śrī Ananta Paramahaṁsa Mahāsvāminaha (fig. 15) by his attainments in *Vikrama saṁvat* on *jyeṣta kṛṣṇa pañcamī* (1937 A.D.). The Mahāsvāmin having the reputation of 1008 Svāmiji is said to have arrived at Vanakhaṇḍēśvara kṣetra in 1929. He carried on meditation for five years below a *bilva* tree and believed to have the vision of the Goddess. The vision exactly corresponds to the figure of the Goddess in the *dhyānamantra.* The Mahāsvāmin had the vision in his dream in which the Goddess held in one hand the enemy's tongue and weapons in other hands. The figure of the Goddess consecrated and installed in the sanctum of the main shrine at present is exactly similar to the vision he had in his dream. He caused the construction of the temple of Bagaḷāmukhī Devī in a period of eight years. He carried on meditation for eighteen hours a day. He was a great scholar on *daśamahāvidyās.* He had the knowledge of *haṭha yoga*, but he was a practitioner in *Rājayoga.* He did one crore *japa* before consecrating and installing the four armed figure of Bhagavatī Bagaḷāmukhī, in the sanctum of the Śakti *pīṭha.* Dr. Motilal Khaddar Shastri, one of the members of the administrative *maṇḍala* of the *āśrama* was fortunate enough to be a close associate of the Mahāsvāmin for over fifty years. Needless to mention that the *āśrama* became the Śakti *pīṭha* on account of the attainments of the Svāmiji Mahārāj.

The temple and other shrines and buildings are spread over an area of four to five acres of land (fig. 16). The main door-way of the Śakti *pīṭha* leads to an enclosure which is having a *dvāra* (entrance) leading to the *prāṅgaṇa.* The shrine of the presiding Goddess is in the middle of the *prāṅgaṇa* (fig. 17). The Goddess faces east and is a marvelous figure of white marble. She is a Goddess who has won great reputation for removing distress and misery. That is why, a proverb is in vogue in the region that one who visits the *pīṭha* with a heavy heart returns with delight after offering prayers and taking *darśana* of the Goddess, Pītāmbarā Māi (fig. 18).

Close to the main shrine are two chambers of which one is meant for those who meditate. This chamber is decorated with the paintings of Devī Bagaḷāmukhī, Kāḷī and Śiva. The central small hall is flanked by the main shrine of the Devī at one end and at another is a chamber containing a large photo of the Svāmi Mahārāj, the founder-preceptor of the Śakti *pīṭha.* The central hall then leads to another chamber, exclusively meant for worship of Śrī Cakra conducted on special occasions. To the right of the main shrine are three separate

shrines in one band – of Mahā Gaṇapati, Mahākāḷabhairava and Bakuṭa Bhairava, respectively. The significance of these gods is dealt with in brief elsewhere, in this chapter.

The Presiding Deity

The *adhiṣṭhātṛi Devī* in the sanctum of the main temple is a remarkable and delightful figure. The form of the Goddess represents the aspects – Ādyā Kāḷī, Tārā and Ṣoḍaśī. The attributes of the Goddess are: She is four armed, holding in upper right, *gadā* (club) (above) and *pāśa* (noose) (below), and upper left *mudgara* (rod) (above) and the enemy's tongue (below). She is fully adorned, clad in Pītāmbarā and has a smiling countenance, seated on a jewelled throne.

Devotees experience a more charming gesture of the Goddess particularly at the time of conduct of *abhiṣeka* (sacred bath) of Her Spouse, Śiva whose shrine is in the *prāṅgaṇa*, facing the deity in the main shrine. *Āratī*, a conspicuous ritual is done to the deity five times a day – the first one at 6 a.m. and the closing one with *guru vandanā*, followed by distribution of *prasāda* at 9.30 p.m. The closing one for the day is called *Mahā āratī* when hymns of the Goddess are sung in chorus. At the end of each *āratī*, particularly, after decoration in the dusk hour, the hymn *pītāmbarādhāriṇī jaya sukhade varade........* is sung by all the devotees. The hymn is engraved on the inside walls in front of the sanctum in Nāgarī script so as to enable everyone to sing. On Sundays and holidays, devotees throng from far and near, some of them singing devotional songs, attended by musical instruments.

Manipur Mandir

On the evidence provided in *SK*, the Manipur Mandir (fig. 19) was built after the *mahāniryaṇa* of Śrī Svāmiji Mahārāj, *i.e.*, in 1980. It measures 65' x 40' in size. Its *vimāna* (*śikhara* or tower) known to be similar to *gurumaṇḍala yantra* (fig. 20), (as desired by Śrī Svāmiji) (fig. 21) is a rare specimen of Hindu architecture. The trustees and builders of the mandir ascertained the technique of the structure in the north as well as south India. They could get some information in Kāñcī Kāmakoṭipīṭha from Śrī Jayendra Sarasvatī Mahāsvamigaḷu and at Varanasi. However, it was the Śrī Svāmiji Mahārāj himself who in his astral existence guided the builders in construction.

Facing the main shrine and beyond the *prāṅgaṇa* is a big hall. It is named Manipur Mandir. Just in front of the Mandir is a shrine of Śiva. The Śiva Liṅga is offered special worship by the devotees. The *Liṅga* is placed on the *samādhi* of Śrī Svāmiji Mahārāj. In the Manipur Mandir, there is a figure of Śrī Svāmiji Mahārāj whose countenance is calm, serene, smiling and compassionate. The Mandir has on the western wall three life-size photos of Śrī Svāmiji Mahārāj which reveal distinctive features, the first one from the right expresses a

commanding figure like the Goddess Bagaḷā Herself, the second compassion and the third in meditative or Yogic pose. The imposing figure of the Mahāsvāmi on a square platform in the center of the wall to the east is in sitting posture. The seed syllables – *ēkākṣarī mantra* which is in the midst of syllables from *a* to *kṣa* is engraved on the *prabhāvaḷi,* a little above the figure of the Mahāsvāmin and over the lotus flower. The *mantra* reads as follows: *hasa kṣa ghre hasa kṣa ma la va rayam, huṁ aiṁ saḷ.* In the middle of the halo is engraved the syllable, *Ōṁ.* In the center of the four walls inside the Manipur mandir are inset figures in four niches, of Mahālakṣmī, Mahāsarasvatī, Mahā Kāḷī and Mahā Gaṇapati. The figures are excellently carved out of wood and are charming. The *dhyānamantra* of the respective deity is engraved at the top of the figure.

The Manipur Mandir has a lotus *vimāna* on the top of which is a structure, symbolic of *kuṇḍalinī yoga.*

Haridrā Sarovar

To the rear of Manipur Mandir is an imposing huge structure known as Haridrā Sarovar (fig. 22). It has a tower at each corner and a *puṣkariṇi* (tank) in the middle. This structure is stated to be a replica of the Haridrā sarovar of the Paurāṇic times situated in Saurashtra. From the middle of the *puṣkariṇi,* rises a pyramidal structure on the top of which is a lotus, a Śrī Cakra and a *meru.* On the petals of the lotus, are engraved the seed syllable of the *cakra.* The management of the Śakti *pīṭha* has arranged for filling the tank with water mixed with turmeric so that the water would appear yellow in colour, similar to the Haridrā Sarovar of ancient times.

Identification of Haridrā Sarovar

We find mention of Haridrā *kuṇḍa* at two or three contexts in *SK.* In all probability, the charming, magnificent and sacred structure of Haridrā Sarovar at Pītāmbarā Mātā Śakti *pīṭha,* Datia could be the venue where it existed in epic days. If this surmise is not acceptable, the references in *SK* by Śrī Svāmiji Mahārāj could be definitely the site where he desired the structure to come up, later.

Another inference is also possible. The Haridrā Sarovar would have been a structure in Dvārakā amidst a complex buildings of the capital city of Lord Kṛṣṇa, in the *Dvāpara* age. The end of Kṛṣṇa's incarnation, as is obvious, was the beginning of the *Kaḷi* age. At the end of *Dvāpara* age, cataclysm (*pralaya*) broke out. The M.B.H. makes a reference to the conjunction of seven planets in the sign of Aries (*meṣa*) of the Zodiac on the *Ugadi* day (beginning of the Lunar year) when the *niryāṇa* of Śrī Kṛṣṇa took place. This event is the

commencement of the *Kaḷi* age. According to astronomical research, the *Kaḷi* age started on 19-02-3102 B.C.[27]

The *Bhāgavata* mentions that the *praḷaya* broke out on the seventh day after Kṛṣṇa's *niryāṇa*, when the city of Dvārakā was drowned in the sea. For a long time there was hardly any belief in this account. But to the surprise of the world, Dr. S.R. Rao conducted marine excavation in Gujarat and discovered relics of the city of Dvārakā. Divers also found structures and sculptures of the city. Further, marine excavation probably would help identification of Haridrā Sarovar with greater certainty.

Other Shrines and Buildings

The other attendant deities installed by Śrī Svāmiji Mahārāj in 1937, on the occasion of setting up the Śakti *pīṭha* were Śiva, Gaṇēśa, Hanumān, Sarasvatī, Dhūmāvatī, Śrī Māyī, Paraśurāma, Baṭukanātha, Mahākāḷa Bhairava and Pañcamahādeva. The *saparivāra devatās* of Bagaḷāmukhī Devī installed by the Mahā Svāmiji in 1937 were Subhaga, Bhagasarpiṇi, Bhava, Bhogasiddha, Ajita, Aparājita, Stambhinī, Jhṛmbhiṇī, Mohinī, Ākarṣiṇi, Bhairava, Indra and Vajra. The relevance and significance of some of these gods/goddesses in the *Śaktipīṭha* is very briefly reviewed in the foregoing pages (figs. 23-26).

Śiva

Śiva, usually worshipped in the form of a *Liṅga* (Phallus) is installed in the temple of the Goddess on the basis of Śiva-Śakti[28] principle which is inseparable. *Liṅga*, whether self-born or artificial is venerated, the latter being associated in respect of their origin with the Sun, Moon, the Lords of the Quarters or ancient sages of by-gone millenniums.

In the Vanakhaṇḍēśvara shrine of the Śakti *pīṭha*, Śiva Liṅga and His five forms are set up.

Gaṇapati

Gaṇapati, Gaṇēśa or Vināyaka, the chief of the Śaiva *gaṇas*, said to be the eldest son of Śiva and Pārvatī is a very important deity in the Hindu pantheon. He is supposed to be the Lord of obstacles and their remover also and is worshipped by all classes of Hindus, at the commencement of every religious ceremonies. He has three eyes, an elephant's head and ears and four arms. In the two back hands he holds the hook and the noose and in the two other, elephant's tusk and the wood-apple or sometimes in boon-conferring posture and the water-pot. In Manipur Mandir, here, the figure of Mahā Gaṇapati-Pañcamukhī is engraved in wood and is very imposing. Also to the right of the main temple, is a shrine of Mahā Gaṇapati (fig. 27).

Kṣetrapāla

Kṣetrapāla has an important place among the subsidiary deities in Śiva temples. He is the chief guardian of the temple. His figure is installed in Vanakhaṇḍēśvara shrine.

Kāḷa Bhairava

Kāḷa Bhairava, another fierce form of Śiva wears a girdle of tiny bells on the waist and holds the sword, trident, drum and the drinking cup in his hands. He has a fearsome face with protruding teeth, a garland of skulls and dishelved hair. The shrine of Mahākāla Bhairava is to the right of the main shrine in the Śakti *pīṭha.*

Kārttikeya or Skanda

Skanda or Kumāra is the second son of Śiva represented with six faces (*Ṣaḍānana*) and is riding on a peacock. He is the commander of the army of the Devas. His figure is installed in Vanakhaṇḍēśvara shrine.

Durgā

Durgā is represented as having four arms, two eyes, high hips, high breasts and wearing all ornaments. She holds the conch and the discus in Her upper hands while Her right Lower hand represents the *abhaya* pose and the left lower rests on the waist.

Baṭuka Bhairava

The eight-armed Baṭuka Bhairava is worshipped and meditated upon for uplift of oneself, (*āpaduddharaṇa*). Hence, His shrine is absolutely essential, next to that of Mahā Gaṇapati in Śakti temples. His attributes are: *Kapāḷa* (vessel), *daṇḍa* (staff), *yajñopavīta* (sacred thread), red-black mixed garment and *sarpa* (serpent). His shrine is to the right of the main shrine in the Śakti *pīṭha.* He is invoked for success in *yāga* (sacrifice).

Hanumān

Hanumān, the devotee and *dūta* of Śrī Rāma is worshipped for success in any undertaking. He is depicted in two postures – one in the group of Rāma, Sītā and Lakṣmaṇa and the other in independent temples in heroic pose. His heroism, strength and devotion are depicted by sculptors.

Annapūrṇā

Annapūrṇā (one who is full of food to give to Her devotees) – the famous Goddess of

Varanasi is depicted in two forms – one who holds gracefully the spoon to distribute food to devotees and the second holds a noose and the hook and shows the boon-giving and protecting postures.

Dhūmāvatī

The independent shrine of Dhūmāvatī is next to *yāgaśālā* in the Pītāmbarā *pīṭha.* Dhūmāvatī represents the fearsome aspect of Devī, the Hindu Divine Mother. She is often portrayed as an old, ugly widow and is associated with things considered inauspicious, such as the crow and the Chaturmal period. She is described as a great teacher, one who reveals ultimate knowledge of the universe. She is described as a giver of *Siddhis* also.

It may be recalled here that the Śrī Svāmiji Mahārāj advised and arranged for *japa* of this Goddess and invoked Her aid during the Chinese aggression on India which brought success to the latter.[29]

Some of the above awe-inspiring forms have a prominent place in Śaiva-Śākta cults. The *āgamas* make mention of other deities also which are not often met with in temples. These forms received special worship by the adherents of the early Śaiva sub-sects known as Pāśupatas, Kāḷāmukhas and Kāpāḷikas as well as by the Vīraśaivas of later origin.

Others

Among other buildings, mention has to be made of Yāgaśālā (fig. 28), a library known as Sarasvatī Bhandar, *Sādhaka vāsa kṣetra* and a complex of recently built rest houses.

The *yāgaśālā* has a rich tradition. It has four *homa kuṇḍas* (altars). The *SK*[30] makes mention of a sacrifice performed during the Sino-Indian war in order to secure peace, victory and tranquility of the country. In this sacrifice, nearly 85 *saṁyāsīs* took part.

The library known as Sarasvatī Bhandar is also called Śrī Pīṭha Pustakālaya (figs. 29 and 30). The Datia Sanskrit Pariṣad and its vast publications are housed in the library. Dr. Motilal Khaddar Shastri supervised the function of the library. In fact, he would be always there busily attending to the daily routine of the *āśrama* and yet doing *japa.*

The recently constructed complex of rest houses are very convenient for visitors, and are provided with all modern amenities.

Rituals

Initiation, meditation, annual fairs and festivals and other rituals at the Śakti *pīṭha* forms an interesting study.

Initiation to Bagaḷā *upāsanā* is bestowed on four occasions. They are two *Gupta Navarātrīs* and two open *Navarātrīs*. The months of *Āṣāḍha* (July) and *Māgha* (February) are considered to be *Gupta Navarātrīs* while the months of *Caitra* (March-April) and *Aśvina* (October) are open (*Mukta*) *Navarātrīs* or *Prakaṭa navarātrīs*. The other two occasions of initiation are *Vasanta Pañcamī* and *Śrāvaṇa Śukla Pañcamī* (April and August, respectively). Bestowing initiation is the most significant contribution to society by the Śakti *Pīṭha* at Datia.

Meditation is another remarkable feature of the Śakti *Pīṭha*. It goes on round the clock. Those who participate bring their own prayer book, utensils, *japamālā* (chain of beads) etc.; and quietly take their seats in the premises of the main shrine or campus and meditate in silence. Recital of *Saptaśatī* is also practised by many.

Another notable feature of the Śakti *Pīṭha* is the absence of priestly bureaucracy. The *Pīṭha* is not subjected to commercialization and so it is free from corruptive influence and practices. At the very entrance of the *āśrama*, one could see a board bearing the writing, *ē phaṇḍāgiri sampradāya nahi hai*. Not only the board is exhibited but the spirit is followed in action too. The priest engaged in *abhiṣeka* and decoration to the goddess is not bothered or anticipate monetary gift (*dakṣiṇā*) and if at all any devotee wishes to offer, he is to keep it in the premises of the sanctum and retire. Thus the Datia Śakti *Pīṭha* is truly a center of national and social integration. As the emphasis on aspirants is more on cultivation of spiritual values and not after publicity (Bagaḷā cult abhors publicity), the name of Goddess Bagaḷā is very popular in north India while in the south, excepting 18th-19th centuries, very few are conversant with the name. Hence, the main purpose of the monograph is to bring about awareness of Pītāmbarā Mātā Śakti *Pīṭha* to the south and that of Siddhaparvata and Naviḷgund, to the north.

The annual fair is held in the month of *Chaitra* (April). A large number of devotees and visitors take part in the fair. Social participation in the Śakti *pīṭhas* without any discrimination is a unique feature on account of the fact that it is highly cultural and instructive. Sweets and eatables like *peḍhā* and *pakoḍā* etc. are offered to the Goddess and distributed to all the people gathered in the *āśrama* in the most disciplined and exemplary manner. They observe the queue system particularly during *Guruvandanā* and *āratī* programmes. The premises of the *āśrama* is kept clean and tidy.

Rituals consist of daily *pūjā*, decoration with flowers, ornaments and Pītāmbarā. But special occasions include celebration of festivals on different occasions. *Vaiśākha śukla chaturthī* (May) is regarded as Bagaḷāmukhī Mātā Jayantī which is celebrated every year. It is believed that on Tuesday (the weekday) Goddess Bagaḷāmukhī manifested Herself in this month. The Jayantī celebration begins with Bhagavān Paraśurāma Jayantī on the first day. This is followed by Bhagavatī Pītāmbarā Mātā Jayantī on the second day. This festival is concluded

with Jagadguru Śaṅkarācārya Jayantī on the third day. The festival is attended by a large number of people from all parts of India.

In Pītāmbarā Mātā Śakti *Pīṭha*, Datia, the saying that the Devī is highly compassionate (*bahut dayāḷu hai*) is on the lips of everyone. The mode of worship is *Śrī Kula Paddhati.* It is not conforming to *kauḷa* practice of Tibet and Nepal.

Special *pūjās* are conducted on two *aṣṭamī* days, Saṅkrānti, Full Moon Day and New Moon Days. On these occasions, worship is offered to Śrī Yantra/Śrī Cakra. The *Śarannavarātrī* festival Śivarātrī and Dīpāvalī are also occasions of special worship. Similarly, *Vasanta pañcamī* is a special occasion of worship.

Administration

The Pītāmbarā Mātā Śakti *Pīṭha* is administered by a board of 30 members or trustees. They are known as *draṣṭas* of *Nyāsa maṇḍala*, the chief of which is the *Mantri Mahodaya* who functions on the basis of rotation. In the year under report, (1993) Śrī Suryadev Sarma, an associate of Śrī Svāmiji Mahārāj, the founder of the *pīṭha*, was the Mantri Mahodaya. The sound and disciplined organization found in the Śakti *pīṭha* is to be attributed to its administration by a Trust. The state-managed temples and Śakti *pīṭhas i.e.*, by the Revenue Department, or the *muzrai*, as is commonly to be seen at present indicate conspicuous absence of the best features of Trust-managed ones.

Other *Pīṭhas* in Central and Northern India

1. Mention may be made here of some of the other *pīṭhas* of Devī Bagaḷāmukhī. They are at: Indraghad Fort situated on the Kota-Ratlam route, 50 kms. from Kota – in Rajasthan, where a woman practitioner is attending to worship of the Goddess; another in Saurashtra.
2. Near Delhi, at Chattarpur, beyond the N.C.E.R.T. building is situated the Yogamāyā temple set up by Nāgapāl Bābā. On the top is a majestic figure of Īśvara and below is a cave, underground, in which is to be found a *samādhi* of the founder of the *pīṭha* and also the *pīṭha* of Pītāmbarā Mātā.
3. In Varanasi, the home of a cluster of temples of different periods – there are four temples of Bagaḷāmukhī Devī. Of these, the one in Sindhia Ghat, known as Pītāmbarā Mandir or also called Bhavana Siddheśvarī Mandir was set up by Sri Ramanatha Vyas. It is nearly 150 years old. In the temple is a *Maṇṭapa*, marvelously designed with three niches in the central band. The niche in the middle of the band has the figure of Bagaḷāmukhī Devī, flanked by Mṛtyuñjaya in the niche to

the right and that of Mahā Gaṇapati to the left. The figure of Bagaḷāmbā is in the sitting posture, less than two feet in height, is four-armed, holding *pāśa, vajra, gadā* and tongue of the enemy in each of the four hands. The *ārcaka* when I visited, was Sri R.R. Nagar. Thanks to Śrī Śaśiśekharānanda Svāmiji in Hanumān Ghat, who showed the temple and enabled collection of information. Photos could not be taken as it is strictly prohibited.

Some of the stalwarts of Bagaḷā cult in Varanasi have to be mentioned here. They are: Sri Sivanarayan Sastri of Assichaur Kashi and Sri Radhesyam Khemji.

4. In Jhansi[31], is located the Siddhapītāmbarā *pīṭha*, just below the Mahā Kāḷī temple. It is 375 years old – probably one of the earliest temple, traced so far. In this shrine is the figure of Bagaḷāmukhī Devī of white marble, identical with the paurāṇic description – two-armed, holding mace in one hand and the enemy's tongue in the other.

The temple also has an excellent painting of the Goddess (fig. 31).

Siddhaparvata (Karnataka)

The Śakti *pīṭha* of Devī Bagaḷāmukhī in Karnataka, also called by the local inhabitants as Ambādevī temple is situated on the Siddha-Buddha Parvata[32] in Ambamutt, about 20 kms. from Sindhanur (Raichur district) (figs. 32 and 33). The hillock came to be called Siddhaparvata on account of the attainments of Śrī Cidānanda Avadhūtaru Rājayogī (Jagannātha Śāstri or Jankappa, the former name) (fig. 34). It is here that Śrī Cidānandaru carried on meditation as ordained by his *guru* Koṇḍappa, obtained vision of the Goddess by his *sādhanā* and composed in his works the teachings which the Goddess is said to have conveyed to him for the benefit of liberation of humanity including social reform and left to posterity immortal manuals in the spiritual field. He lost himself in *haṭha rāja yoga* and was in a state ecstasy (*tūriya*) for 2-3 months during which his devotees took care of him (fig. 35).

According to tradition, Cidānandaru was put to a test by the Goddess in the last stage of his rigorous meditation. She appeared in the form of a young widow of 14 years, having lost her husband in that young age. She appeared very enchanting. Expressing her sorrow before Avadhūtaru, she pleaded him to remarry her. The Avadhūtaru did not yield to her enticing words. Finally, the Goddess (Vaiṣṇavī Devī – a manifestation of Triple Principle of Mahā Kāḷī, Mahā Lakṣmī and Mahā Sarasvatī – seems to have given the vision in Her true form and blessed the Avadhūtaru. The latter was asked to seek a boon of his choice. He appealed to the Goddess to take Her abode on the Siddhaparvata and aid the aspirant, who would meditate there to attain the state of bliss, to which She consented. Besides this, the Goddess ordained him to compose the *Devī Māhātme* (Glorification of the Goddess) in

Kannada as well as spiritual works for the benefit of the people of his land. He did compose several works and set up the Śakti *pīṭha* of Bagaḷāmukhī Devī also (fig. 36). At present, the earlier icon of Devi Bagaḷāmukhī is replaced by Śrī Rājarājēśvarī – Bagaḷā mūrti. In Doddaharivana, taluk Adoni, Kurnool district, near the bus stand there is a recently built temple of Bagaḷāmukhī. Subsequently, he gave up his physical body, obtained union with Bagaḷā *Cakra* and became one with Brahman. His *samādhi* is in Kanakagiri, very near to Ambamutt, which was then under the rule of a *paḷegar* named Huchchappa Nayak.

His very close disciples who survived him were Agnihotri, Huchchappa and Ramavadhuta.

Kanakagiri

Kanakagiri (Raichur district) also known as Suvarnagiri, 25 kms. from Gangavati (Raichur district), where Śrī Lakṣmī Kanakachalapati (His temple built in Vijayanagara style of architecture) has manifested Himself (their idols are installed) has the reputation of being called Dakṣiṇākaṣī. In the post-Vijayanagara times the region broke up into chiefdoms. Kanakagiri was under the rule of famous polygars (chiefs) like Śrī Rājāparasappa Udacha Nāyaka, Rājā Venkatappa Nāyaka and the last king Rājā Hirenāyaka. It was the home of art and sculpture. After the fall of Kanakagiri chiefdom, relations belonging to the polygar family migrated to Hulihaider and began their rule independently as humble chiefs. One of the queens in this line, Raṇi Gauramma is popular in the entire Raichur district. Kanakagiri is surrounded by places of historical importance such as Mudgal, Guḍaguṇḍa, Anegundi in the south and Koppaḷanadu, Sukṣetra, Gudadur and Hiremagalur in the west.[33]

In the month of *Phālguṇa* (February) the annual fair is held.

The aesthetic importance of Kanakagiri is expressed in the form of a proverb:

Kaṇṇiddavaru Kanakagiri noḍabeku
kaliddavaru Hampeyanu nodabeku.[34]

[Those having eyes ought to visit Kanakagiri and those having energy to stroll to see Hampi (the open-air museum)].

The Śakti *pīṭhas* of Devī Bagaḷāmukhī had their origin independently by the attainments of the founder-preceptors. There is no evidence to trace a central source. It is possible that the preceptors who were masters in yoga invoked the goddess in the respective *pīṭhas*, by *yogamāye.*

That the hillock, Siddhaparvata, is the abode of Devī Bagaḷāmukhī as a result of attainments of Śrī Cidānanda Avadhūtaru Rājayogī, and that he installed the goddess by

yogic power (*mana yoga*), that he imparted the teachings of the goddess and that he was a self-realized soul is mentioned in the first verse of *Bagaḷāmbā Śataka*, composed by him. The *śataka* begins with an address to the Goddess of Siddhaparvata. The relevant lines read thus:

Siddhaparvate, Siddha Siddha Samrakṣe
Siddhāsane......... (verse 1)
manayogadali Siddhaparvatake bande
ghana Cidānanda Avadhūtanali ninde (verse 2)
Peḷida Cidānanda Avadhūtayogi bāḷa
Cidānanda Bagaḷāmbanāgi (verse 3)

and,

Bagaḷigeyu tanageyu bhedava kaṇadāgi Bagaḷe
sahajāgi peḷidanu jagakāgi, bage
bageya phalavāgalendu Śatakavanu
agaṇita...... (verse 4)[35]

A very recent instance of Fire-born Sarvamaṅgala Śrī Rājarājēśvarī may be cited here to show the possibility of manifestation of a deity. It occurred in Sri Rajarajesvari Koil Street, No. 30, 16th cross, Tilaiganganagar, Nanganallur, Madras, on 27th September, 1957, during *Śarannavarātrī* festival, Friday, *Viśākha* star at 10 p.m.; in the residence of Sri Rajagopal Ānandanātha, a Śrīvidyā *Upāsaka*, by his attainments. The Goddess is in sitting posture on a lotus pedestal (*pīṭha*), right foot resting on the pedestal and left foot on the throne. She holds in the right hand, a *cakra*, sugar cane in left, and wears a crown on head, locket (*taḷi*) and garland. She has a smiling face (P.K. Seshan: Fire-born Sarvamaṅgala Śrī Rājarājēśvarī, S.R.R.S. Disciples Trust of the temple, cited).

The Temple and the Deity

The earlier temple on the Siddhaparvata was a small one. Iconographically, the figure of the Goddess in this temple was a standing figure, about 2.5 feet high. She is holding in the right hand (above), *aṅkuśa* (goad), *triśūla* (trident) below, and in the left, above, *nāgapāśa* (noose) and below, a *khaḍga* (sword). In the front of the Goddess is the *meru cakra.* Two lines of writing may be seen – one to the left and the other to the right. On the pedestal Bagaḷā *cakra* may be seen engraved to the right and left. In between the *cakras* are inscribed, *Ōṁ Śrī Kṣetra Siddhaparvata* and below the line, Śrī Bagaḷā Devī. The head of the Goddess is adorned with the *kiriṭa* and *nāgaḷiṅgābharaṇa* (serpent jewel). The Goddess has a smiling countenance. Above the *prabhāvaḷi* (halo) are to be seen the figures of Gaṇeśa in the center, Lakṣmī and Sarasvatī on the right and left.

It may be surmised here that Śrī Cidānandaru would have visited Kashi or Jhansi when he undertook a pilgrimage to holy places as ordained by his preceptor. Possibly, he came into contact with the Śakti *pīṭha* of Bagaḷāmukhī Devī in Sindhia Ghat, Varanasi. The figure of the Goddess set up in Siddhaparvata by Cidānandaru bears similarities with that of the Śakti *pīṭha* of Sindhia Ghat, Varanasi. Hence, the surmise.

The date of setting up of the Śakti *pīṭha* by Śrī Cidānandaru could be assigned to mid/ late 18th century.

The Present Temple Complex

The present complex is the temple renovated in 1986. It is built on the Siddhaparvata on a *jagati* (fig. 37). The temple is approachable by a flight of 20 steps. The *mahādvāra* leads to a *sabhaṅgaṇa,* measuring 60' x 80', super-imposed by pillars. The *sabhaṅgaṇa* has a circumambulatory (*prakāra*). At the rear of the *prakāra* is a *kāryālaya* and a *yoga mandir* also. To the right of the *yoga mandir* is a small open hall with a *homa kuṇḍa* (sacrificial altar). The passage to the right leads to a shrine of Śiva Liṅga.

The entrance of the *sabhaṅgaṇa* leads to *sukhanāsi* (chamber leading to sanctum) and the *garbhaguḍi* (sanctum).

The *sabhāṅgaṇa* has a grill on two sides – the front and the west. The slab of the temple was put up by the state government and the tiles were provided by devotees. The entire structure is imposing to look at.

As the figure of Devī Bagaḷāmukhī in the earlier temple, before renovation, made of *pañcaḷoha* was not intact, it was replaced by the present figure of Śrī Rājarājēśvarī (figs. 38 and 39). The earlier icon meru in front of the Goddess continues to be the same since its consecration and installation was made by Śrī Cidānandaru. The present figure of Śrī Rājarājēśvarī was prepared in Mysore by Śrī Siddaliṅga Svāmiji, a doyen among sculptors. It is a standing figure, four-armed. She holds a *pāśa* in her right hand (above) and an arrow (below), and an *aṅkuśa* in her left hand (above) and a bow (below). The goddess faces the south.

In the sanctum there are figures of Śiva and Nandī in accordance with the *Devī Māhātme* principle; Śiva symbolizes the *guru* while Nandī, the disciple or the aspirant.

Rituals

All the rituals in the temple are conducted in *dakṣiṇācāra* – mode of worship. The aspirant is instructed to offer *niṣkāma sevās* without having any *kāmya* (worldly desires).

Annual Fair and Festival

The details of annual fair and festival held in the temple are reviewed in fifth chapter of the book.

Administration

At present, administration of the temple is carried on by the Endowment Branch of the Tahsil office, Sindhanur. The Tahsildar is the Chairman and Administrator of the temple who guides and supervises the work of the Board of Trustees.

All the valuables and ornaments of the temples donated by royal family and private donors, since the Vijayanagara period, are maintained in the district treasury at Raichur.

Other Shrines

Among the other shrines of importance, mention may be made here of the Rāmaliṅgēśvara temple (fig. 40), shrine of Śrī Cidānanda Avadhūtaru (fig. 41) and Kāḷī shrine in a cave.

Other Temples of Devī Bagaḷāmukhī (Karnataka)

Jyotirbhīmīeśvara temple[36] (Srirangapatna, Mandya dt.)

Srirangapatna, 10 kms. from Mysore city is well known for the temple of Śrī Raṅganāthasvāmi and Śrī Raṅganāyiki, has among many ancient and medieval temples, the Jyotirbhīmeśvara temple also (fig. 42). It is nearly 900 years old and is assigned to the time of Cāḷukyas of Kalyani. There are two shrines in the temple on the main road – one of Vedanāyiki (fig. 43) with Śrī Cakra in front and the other adjacent one in the shrine of Jyotirbhīmeśvara, with Gaṇapati (fig. 44). The large enclosure has two other recently built temples of Kūdala Saṅgameśvara and Basavanna. Āñjaneya temple also forms a part of the Jyotirbhīmeśvara temple.

The priest of the temple, during my visit was Sri T.P. Krishna Shastri, retired school teacher, put up in Chikka Bandikeri in the town.

The temple is noted for the Śrī *Cakra,* identified to be Bagaḷā *Cakra.*

Haṇḍebaḍaganātha (Karwaar District)

Haṇḍebaḍaganātha, is situated on the road from Dharwad to Goa at 65 kms. from Dharwad. Four kilometers from this village is a hillock, reputed for the shrines of Mylāraliṅga

and Pārvatī. There is a cave also, presumably, for meditation. It is a center for *dhyāna* by practitioners of Bagaḷā cult. Pāśupata cult is also in vogue here.

The temple is nearly 400-500 years old. It was set up by saint Badaganātha. *Haṭha yoga, Kauḷa* and *Vāmācāra* rituals are associated with the temple. Moreover, close affiliation to Gorakhanātha temple, Gorakhpur (U.P.) may be traced on account of the prevalence of *Nātha* sect, popularity of *Navanātha pūjā*, celebration of Ananta *huṇṇime* and Śivarātrī, when special *pūjās* are offered. Śakti aspirants are living here. The *pīṭhastha* performs *pūjās*.

The region where the temple is located is sparsely inhabited. It approaches the slopes of western ghats.

Aṅgaḷa Parameśvarī Temple (Shivajinagar, Bangalore)

A point of note in the temple, by way of a surmise, is that there is a cakra made of silver, with the Svāmiji of the temple which may be identified as Bagaḷā *cakra*.

(C) Bagaḷā Cakra/Yantra

1. Similar to Śrī cakra, the abode and pattern of Śrī Lalitāmbikā, Bagaḷāmukhī *Stambhana* and *pūjana Yantra* are worshipped. The *pūjana yantra* is of *ṣaṭkōṇa* with the *bindū* (point) at the center.

   The *yāmaḷa* text describes the *yantra* as follows:
   madhye yoniṁ samalekhya tadbāhyetu
   ṣaḍasrakaṁ tadbāhye aṣṭadaḷapadmam
   tadbāhye ṣoḍaśacadaṁ caturasra
   trayaṁ caturdvaropa śobhitam

2. The *stambhana yantra* consists of highly secret and effective seed syllables, worship of which is to be done after obtaining initiation by a competent *guru*. The main kryologic syllables are in the six triangles – *hlīṁ devadāttaṁ stambhaya* – repeated in the other five triangles in the outer circle:

ji		*li*	*hi*
ya	*mu*	*hlam*	
ba	*la*		
ta	*ma*		
da	*hu*		
pa	*ha*		
kam	*sta*		
mu			

cham *kṣa*
va *ba*
nam *jī*
ha *di*
u
du *la*
yam *dhi*
sa *du-la*

3. Worship of *āvaraṇas,* 16 *ṣoḍaśa śaktis* and four *kṣetrapālas* is done by the ritual of *aṣṭāvaraṇa,* dealt with elsewhere in the chapter.

(D) Thought: Bagaḷā Cult

1. Bagaḷā cult is as old as the upaniṣadic times. However, it became significant in the 8th century A.D. in order to repudiate Buddhist doctrines.
2. A surmise could be made regarding the date of beginning of Bagaḷā cult in the historical period. Dealing with the condition of Brahminism (*Vaidic* religion) during the age of the Śātavāhanas, Sri Hanumanta Rao writes on Bhagaḷā Daśarātra.[37] Does this have any relation with Goddess Bagaḷā? If so, worship of the Goddess for 10 days (*Śarannavarātrī*) was in practice under the Śātavāhanas. The Śātavāhana kings were the patrons of Vedic religion in place of Jainism. The Nānāghāṭa inscription of Nāganika mentions the several sacrifices like *Agnidhyeya, Anarbhonia, Bagaḷā daśarātra, Gavamanya, Śatati rātrī, Aptoryāma, Gargatri rātra, Āṅgira sāmayana, Aṅgirasatri rātra* and *Chandoma pavamanatirātra,* besides the *Aśvamedhas* and one *Rājasūya* performed by Śātakarṇi I.
3. The Bagaḷā cult is similar in nature to that of *avadhūta* as mentioned already.

Significance of Yellow Hue in Bagaḷā Rituals

It has been already mentioned that the Goddess is yellow clad and yellow ornamented. Thus yellow colour has a primary place in the rituals. Infact, the ritual of the Goddess requires that turmeric chips are to be used in worship. It has been a matter of debate as to why yellow – coloured turmeric pieces are used.[38] That yellow colour is regarded as superior is supported on the following grounds: that in autumn (*hemanta*) season, leaves of trees turn yellow, which is the basic element needed for all living beings; that is why the colour of lime fruit is yellow; in the rainbow, yellow colour stands out conspicuous. Secondly, the garment worn by the Goddess is Pītāmbarā (*pīta* = yellow), which is the most superior one and its yellow colour gains the place of sanctity. Thirdly, yellow garments are worn at the time of giving initiation

(*dīkṣā*) and the person who wears yellow garments is supposed to perform the ritual with utmost dedication.

A notable point is that, what has been held good in the case of worship of Devī Bagaḷāmukhī, generally holds good in the case of worship of other Śakti Goddesses as well. Goddess Mahālakṣmī in Kolhapur (Maharashtra) is an instance in point. On certain occasions and week days, the goddess is worshipped, exclusively, in turmeric (*haridrā*) and all kinds of yellow flowers. Goddess Reṇukā or Yellammā is also worshipped by turmeric, popularly called *bhaṇḍāra* which is regarded as highly effective when taken as *prasāda.* The fact is that *Kuṁkuma* (red) is used for worship with a view to attract persons/goddesses, while yellow, *i.e.* turmeric is used in worship in order to get an assurance that what wealth (*sampat*) has been acquired is not lost but retained intact, atleast and increased later. In this context it is apt to cite a verse, which reads as follows:

Cañcatkāñcana kuṇḍalāṁ gadhādharāṁ baddhakāñcirujām
yetvaṁ cetasi tvadgate kṣaṇamapi dhyāyanti kṛtvā sthiram,
Teṣāṁ veṣma suvibhrama daharaha sphari bhāvantyaściram
madyatkuñjara karṇatala taralaha sthairyam bhajanti śriyaha.[39]

Upāsanā[40]

Upāsanā of Devī Bagaḷāmukhī is done in *ūrdhvāmnaya* mode of worship for attainment of bliss and not for securing worldly desire. It is to be performed after initiation by a competent *guru,* in his presence, with complete restraints of senses in order to get the required result. Adherence to celibacy is a must. Again it is to be done in Devī temples, mountain peaks, hillocks, Śiva temples or *guru*'s premises. After initiation in a systematic, *pītācāra,* reciting Bagaḷāmukhī mantra *i.e. Ōṁ hlīṁ.......*[41] or kryologic syllable and *śakti* energy or potentiality is to be done.

The letters of the said charm are split and applied to several parts of the body. Thus, on the forehead obeisance to *hrīṁ;* on the right eye, obeisance to *vām;* on the left eye obeisance to *guṁ* and so on. Oblations of salt with yellow orpiment and turmeric are said to stupefy the enemy.

An earthen or clay figure of a bull has to be modeled and the clay is to be taken from reverse by revolving the potters' wheel. Also the reverse process is observed in telling the beads.

After reciting the *dhyānamantra,* one has to do *japa.* The mode of *japa* is stated in the following verse;

Pītāmbaradharo bhūtvā pūrvaśābhīmukhastitaha
lakṣamēkaṁ japēn mantraṁ haridrā granthi malayā,
Brahmacarya ratonityaṁ prayato dhyāna tatparāha
priyaṅgu kusumenāpi pītapuṣpaiśca homayēt.

(The verse not only contains the *dhyānamantra* of Bagaḷāmukhī Devī, but describes mode of *japa*. Importance is given to yellow colour and articles of worship. The aspirant has to wear yellow garments, use *priyaṅgu* flowers (*Honnāvarike*) in *pūjā* and *homa* also. He is to sit in *padmāsana*, facing east and observe strict celibacy. He should concentrate his mind on the Goddess in *japa* and have purity of mind. Before commencing *japa* he is to sit towards the east, purifying the place of his seat in *pūjā*, do *nyāsa* and at the close do *japa*, he should perform *daśamāṁśa homa* with yellow flowers at the rate of a lakh a day or if this is found difficult, as many flowers as he does *japa*.

Worship[42] of the Goddess is to be done with Godly Bhavana as indicated in the dictum, *śivo bhūtvā śivamayajet.* A distinct posture (*aṅga nyāsa*) is to be observed if worship should be fruitful. The term *nyāsa* means complete surrender to God, bodily-dedication, with one's eyes, ears, legs, heart and head. *Nyāsa* is intended to see that the aspirant/worshipper not to get any diversion from the *pūjā* or be disturbed and take to non-worshipful acts. The purpose of *nyāsa* is to touch parts of the body by uttering a specified *mantra* while touching these parts, from head to foot or ground below and the sky above. The touch should make one realize that one has entirely surrendered to the deity (*saṁhāranyāsa* ritual). *Nyāsa* commenced from the heart and touching five to six parts of the body is known as *sthiti nyāsa. Sthiti* is the state or condition between *sṛṣṭi* and *saṁhāra.* Thus awareness of *sṛṣṭi, sthiti* and *laya,* conditioning the *anubhava* and *aropa* (one's spiritual experience only) makes the impact on our mind. This aids deep meditation or *dhyāna.* Moreover, utterance of the *mantras* helps the aspirant to meditate on the *brahman* intensely, transform the body and mind and surrender entirely to the Goddess. This mode is also known as *prapatti mārga* by which the *sādhaka* realises bliss, thus losing his *adhyāsa.* To give up *adhyāsa* by *saṁhāranyāsa* and attain a new life at least by *sṛṣṭikramanyāsa* and experience self-realisation by *sthitinyāsa krama,* recite, *mantra* of existence—bliss, *soham haṁsa,* ten times which fills the body and mind with divine energy. The aspirant ought to realize his real entity by uttering *mantras* such as *śuddhaṁ mukteham saccidānanda svarūpa, śivohaṁ śivoham.* Just as this mode of worship is necessary in the case of god/goddess, it is also absolutely needed for worship of Devī Bagaḷāmukhī.

The *upāsaka* is to sit in *padmāsana* with firmness. He is to wear yellow garments and also the *japa sara.* A relevant verse from *MM*[43] may be cited here.

Pītavastrahastadāsīnaha pītamalyānuḷepanaha,
pītaṣpaipuryajeddevīṁ haridrōttha srajajapam.

The *upāsaka* should take a little water and as though forming a *halo* around him, he should turn his hand from left to right, place water in his left hand, on the right knee, cover it with his right hand, hold it in *brahmāñjali* posture and utter the following *mantra*: *apasarpantu te bhūtā ye bhūtā bhūmi samsthitaḥ* । *Ye bhūtā vighnakartara stenaśyantu Śivajñayaḥ* ॥.[44] Uttering this *mantra*, he should let the water from his hand on the ground and kick it three times with his left leg.

Nyāsa, thereafter, *saṅkalpa* is to be done as follows:

Ōṁ asya śri Bagaḷāmukhī mahāvidyā
mantrasya Nārada ṛṣi hi
triṣṭup candaha Bagaḷāmukhī mahāvidyā devatā
hlīṁ bījaṁ svāhā śaktihi ōṁ kīlakaṁ mama
abhiṣṭasiddhyārthe jape viniyogaḥ
(jape pūjanēva viniyogaḥ)

(This Bagaḷāmantra is *draṣṭāra, ṛṣi* is sage Nārada, *chandas triṣṭup*, kryologic *mantra* is *hlīṁ, svāhā* is its *śakti mantra.* To realize my desire, I worship the goddess.

Kara Hṛdayādi Nyāsa

This is also known as *ṣaḍaṅga-sthiti-nyāsa* which should be done every day. Although *sṛṣṭikrama* and *saṁhārakrama nyāsa* are not followed, this *sthiti-nyāsa* should not be given up.

Ṣaḍaṅganyāsa (Touching Specified Parts of Body)

1. *Ōṁ hlīṁ aṅguṣṭābhyāṁ namaḥ hṛdayāya namaḥ*
2. *Bagaḷāmukhī tarjinībhyāṁ namaḥ – śiraseśvāḥ*
3. *sarvaduṣṭānāṁ madhyamābhyāṁ namaḥ – śikhāyai vauṣaṭ*
4. *vācaṁ mukhaṁ padaṁ stambhāya – anāmikābhyāṁ namaḥ, kavacayahūm*
5. *jihvāṁ kīlaya – kaniṣṭikābhyāṁ namaḥ netratrayāya vauṣaṭ*
6. *buddhiṁ vināśaya, hlīṁ ōṁ svāhā – karatalakara pṛṣṭabhyāṁ namaḥ astrāyaphaṭ*

Athapadanyāsa

Ōṁ namaḥ Brahmarandre ॥ *hlīṁ namaḥ śirasi* ॥
Bagaḷāmukhī namaḥ laḷāṭe ॥ *sarvaduṣṭānāṁ namaḥ mukhe* ॥
vacaṁ namaḥ hṛdaye ॥ *mukhaṁ namaḥ udare* ॥
padaṁ namaḥ nābhau ॥ *stambhāya namaḥ pṛṣṭayōḥ* ॥

jivhvāṁ namaḥ guhye ॥ *kīlāya namaḥ mulādhāre* ॥
budhiṁ namaḥ urvovināśayanamaḥ jānvo ॥
hlīṁ namaḥ gulphiyoḥ ōṁ namaḥ aṅguli mūle ॥
svāhānamaḥ aṇgulyagre.

Like this *avaroha saṁhāranyāsa* is to be done. Then, *āroha sṛṣṭikrama* is to be followed by:

Ōṁ namaḥ pādāṅgulyo klīṁ namaḥ pādāṅguli malayoḥ ।
Bagaḷāmukhī namaḥ gulphayoṁ sarvaduṣṭānāṁ namaḥ jñānvo ।
vācaṁ namaḥ urvō mukhaṁ namaḥ mūlādhāre ।
padaṁ namaḥ guhyo । *stambhāya namaḥ pṛṣṭayoḥ* । *jihvāṁ namaḥ nābhau* ।
kīlaya namaḥ udare । *buddhiṁ namaḥ hṛdaye* ।
klīṁ namaḥ laḷāṭe । *ōṁ namaḥ śirasi svāhā namaḥ brahmarandre* ।

Bagaḷā *pūjana yantra* is highly auspicious:

Candanāgaru candrādai pūjārthaṁ yantramali khet ।
trikōṇa ṣaḍdaḷāstrasra ṣōḍaśāra dharāpuram.[45]

In the *bindū* in the center of *trikoṇa* of the *yantra*, Goddess Bagaḷā is to be worshipped; In the *ṣaṭkōṇas* (*i.e. ṣaḍāṅga nyāsa padas* of the *mantra*) *ṣaḍāṅgas* are to be worshipped; The sixteen (*ṣōḍaśa*) *śaktis* should be worshipped in regular order:

1. Maṅgaḷā, 2. Stambhinī, 3. Jhṛmbhiṇī, 4. Mohinī, 5. Vaśyā, 6. Calā, 7. Balākā, 8. Bhudarā, 9. Kalmaṣā, 10. Dhātṛi, 11. Kalanā, 12. Kālakarṣikalī, 13. Bhrāmikā, 14. Mandagamanā, 15. Bhogasthā, and 16. Bhāvikā.

In the four directions commencing from east in the *bhūpura*: Gaṇeśa; Baṭuka; Yoginī and Kṣētrapāla should be worshipped. In the outer *dikpālas* such as Indra with their weapons should be worshipped.

Next, *pīṭha pūja* along with *pīṭha nyāsa* and *japa* of the *mūla mantra* 28 times (108), worship of *kalaśa, dīpa, śaṅkha,* and *ghaṇṭa,* the following verse is to be recited.

Jihvāgra mādaya kareṇa devī vāmena śatrūn paripiḍayantīṁ,
gadā bighātena ca dakṣiṇēna pītāmbarādhyāṁ dvibhujāṁ namāmi.

1. Recite *dhyānamantra,* 2. *āvāhana,* 3. *āsana,* 4. *pādya,* 5. *arghya,* 6. *ācamanīya,* 7. *snāna pañcāmṛtādi,* 8. *vastrōpavastra,* 9. *upavīta,* 10. *gandha,* 11. *akṣatā haridrā kuṁkumābharaṇa,* 12. *puṣpamālā* and decoration, 13. *dhūpa,* 14. *dīpa,* 15. *naivedya* and 16. *mantrapuṣpa – pradakṣiṇa namaskāra.*

Ṣoḍaśa pūjā with their *mantras* should be recited. If the devotee is not aware of *mantras,* seed *mantra* is to be recited for worship.

Next *prasannarghya* with the *mūlamantra* is to be done which brings worship to a close.

Tiṣṭa tiṣṭa paraṁ sthānaṁ svasthānaṁ paramēśvarī,
yatra Brahmādayō devāḥ surāstiṣyantu mēhvadi.

The aspirant is to worship Bhagavatī after invoking Her in his heart (*hṛtkamala*) and offering *mānasa pūjā*, should recite.

Yajña cidraṁ tapaścidraṁ yaccidraṁ pūjanēmama,
sarvambhavatu accidram Bhāskarasya prasādataḥ.

After offering prayer like this, *arghya* is to be offered with the *mantra, ōṁ hvaṁ hvīm haṁsaḥ sūryāya idamarghyaṁ namama;* then do *prāṇāyāma* and *ṣaḍāṅganyāsa.* Thus offer respects to the *guru,* take *prasāda* (flower) over the head. Worship closes here.

Cidānanda Avadhūtaru has ordained that this ritual is meant for the *upāsaka* only. Others can recite *śataka, sahasranāma* and *brahmaikya stotra* only, for whom the ritual is not stated.

Aṣṭāvarṇa[46]

Worship of Śrīyantra is to be done according to specified *vidhi, i.e.* first *trikōṇa* and then *ṣaṭkōṇa.* Worship includes *prāṇapratiṣṭhāpana* (invoking life into the deity), *nyāsa* (right posture), *dhyāna* (meditation), *āsana* (seat), *svāgata* (invitation or welcome), *arghya* (offer of water through palm), *pādya* (offer water), *ācamanīya* (sipping water), *madhuparka* (honey), *snāna* (bath), *vastra* (garments), *yajñopavīta* (sacred thread), *ālepana* (sandal paste), *puṣpa* (flowers), *alaṅkāra arpaṇa* (adoration), *dīpa* (lamp), *naivedya* (offer of sacred food), *punarācamanīya* (offer of water to sip after food) and *tāmbūla* (offer of beetle leaves etc.).

Mārkaṇḍeya Purāṇa declares that the ultimate goal of Goddess worship is to reach emancipation through total identification of the deity. This is attained through *yoga* and the recitation of sacred texts associated with the Great Goddess.

In the worship, one of the first steps for the aspirant is to transform his body into a macrocosm of the Universe. This is accomplished by combining the five elements represented within it. Namely, *viz.*, Earth (below the waist), Water (stomach region), Fire (heart), Wind (throat, nose and lungs) and Sky (brain). All these elements are mixed together in symbolic rites by which the aspirant is filled with Divine power of Śakti which is the Goddess, Herself.

Another important factor in worship is inviting the deity and installing (*prāṇa pratiṣṭhāpana*) until the practitioner becomes one with the icon as the ritual proceeds. By awakening the Divine forces within himself, the practitioner rises to the cosmic plane and becomes receptive to the supernatural world. Once this has been accomplished, he puts the

spirit of the deity which he experiences inwardly into the external image or statue, making it Divine. The statue of the deity is given life by the aspirant. The ritual is nothing more than this process of bringing the presence of the Goddess out of the recesses of the soul and into the temple – icon itself. The objectification through a series of purificatory rites which demands rigorous control through *yoga* and prayer. The practitioner through *satya sādhanā* experiences, "I become the Goddess........ She who *Mā* (mother) is me. There is no difference between *Mā* and me." This is also described graphically in one of the verses of *Bagaḷāmbā Śataka* of Śrī Cidānanda Avadhūtaru Rājayogī which reads as follows:

> *Sarva Bagalyāge ta berihenendu*
> *sarva tannavayavavu Devīyavu yendu*
> *sarva oppisi deha tanalladāda*
> *sarva Cidānanda Bagaḷāgi hoda.*[47]

Āvaraṇa Pūjā

Worship of Bagaḷā *cakra*, the abode and pattern of the Goddess – begins, first and foremost with the recital of *mūlamantra* in *bindū cakra*, worship of the Devī three times offering *tarpaṇa* and then begin *āvaraṇa pūjā*.

Prathama Āvaraṇa

Worship is to be done thrice to the right of the Goddess, uttering the *mantra*, *haiṁ triśūlanātha śrī pādukāṁ pūjayāmi tarpayāmi*, followed by *santarpaṇa*. Next, to the left of the Goddess, worship is to be done holding the white *cāmara*, uttering the *mantra Ōṁ krīṁ stambhinyambā śrī pādukaṁ pūjayāmi tarpayāmi namaḥ*. Worship is to be done to the middle part of the Goddess. Then worship of six *aṅgas* of the Goddess is to be commenced. Earlier, *dhyāna* of the Goddess to the number of times, specified, has to be observed. Worship of the six *aṅgas* is to be performed thus:

> *tuṣāra sphaṭika śyāma nīla kṛṣṇa runarci varadābhaya darinyaha pradhāna tanavaha śrīyaha.*

The six powers of the Goddess are consecutively, *himavarṇa*, *sphaṭika varṇa*, *śyāma varṇa*, *nīla varṇa*, *kṛṣṇa varṇa* and *aruṇa kānti*. These represent *varada* and *abhaya mudrās* and primary figures of the Goddess. All these shineforth in the feminine form. Having observed *dhyāna* in this way, worship is to be done in south-east enclosure to *hṛdaya śakti* uttering the *mantra Ōṁ hṛdaya śakti śrī pādukaṁ pūjayāmi tarpayāmi*; then worship to *śira śakti*, uttering the *mantra*, *Ōṁ hlīṁ Bagaḷāmukhī śiraha śakti śrī pādukāṁ tarpayāmi namaḥ*; next worship to north-east enclosure to *śikha* power uttering the *mantra*, *Ōṁ sarvaduṣṭānāṁ śikha śakti śrī pādukāṁ pūjayāmi tarpayāmi namaḥ;* next worship to the north-west enclosure to *kavaca śakti* uttering the *mantra*,

Ōṁ vācaṁ mukhaṁ pādaṁ stambhāya kavaca śakti śrī pādukāṁī pūjayāmi tarpayāmi namaḥ; next worship the middle part of the Goddess to *netra śakti* uttering the *mantra, Ōṁ jihvāṁ kīlaya netra śakti śrī pādukāṁ pūjayāmi tarpayāmi namaḥ*; next again worship *aṣṭa śakti* uttering the *mantra* four times, *Ōṁ buddhi vināśaya hlīṁ Ōṁ svāhā asta śakti śrī pādukaṁ pūjayāmi tarpayāmi namaḥ*; next *puṣpāñjaḷi* with followers, holding flowers and uttering the *mantra, ete ṣaḍāṅga devataḥ samudraḥ sasiddhiyāḥ savanaḥ sayudaḥ saṅgha saparivaraḥ sarvopacāraiḥ pūjistarpita santu.* Then holding *arghya* in hand, uttering the *mantra, abhīṣṭa siddhiṁ me dehi śaraṇāgatavatsale bhaktyā samarpaye tubhyāṁ prathamavaraṇa arcana śaraṇāgata vatsaḷe devī*; kindly fulfil my desires, thus worship to first enclosure is to be done.

Dvitīyāvaraṇārcanam

Worship *trikoṇa* and *pūrva rekhe* offering flowers by hand (*puṣpāñjaḷi*) uttering the *mantra divaighebhyaḥ parebhyo gurubhyo namaḥ* and meditate on the Goddess. This *guru* has *varada* and *abhaya* in his hands. After meditation, worship is to be done as follows:

Ōṁ eṁ parā prakāśanandanātha śrīpādukaṁ pūjayāmi tarpayāmi namaḥ,
Ōṁ aiṁ parāśivanandanātha śrīpādukaṁ pūjayāmi tarpayāmi namaḥ,
Ōṁ eṁ kāmeśvaranandanātha śrīpādukaṁ pūjayāmi tarpayāmi namaḥ,
Ōṁ eṁ śrī Mokṣānandanātha śrīpādukaṁ pūjayāmi tarpayāmi namaḥ,
Ōṁ em amṛtanandanātha śrīpādukaṁ pūjayāmi tarpayāmi namaḥ.

This is known as *divyoghaḥ*

After this offer of flowers on *dakṣiṇa rekhe* uttering the *mantra, siddhaugebhyaḥ parebhyo gurubhyo namaḥ*, worship of *siddhaugha guru's patramṛta.*

Siddhaugha mantra is as follows:

Ōṁ eṁ īśāna pādukāṁ pūjayāmi tarpayāmi namaḥ;
Ōṁ eṁ tatpuruṣa śrī pādukaṁ pūjayāmi tarpayāmi namaḥ;
Ōṁ eṁ aghora śrī pādukaṁ pūjayāmi tarpayāmi namaḥ;
Ōṁ eṁ śrī vāmadeva śrīpādukaṁ pūjayāmi tarpayāmi namaḥ;
Ōṁ eṁ sadyojāta śrīpādukāṁ pūjayāmi tarpayāmi namaḥ.

Thus, uttering on the third *rekhe manavoughebhyaḥ paravarebhyo gurubhyonamaḥ*, offering flowers (*puṣpāñjaḷi*), utter the following *mantra* and worship as stated above and then first utter *Śrī guru pādukā mantra* and also the following specified *mantra*:

Siddhaguru Śrī Amṛtānandanātha śrīpādukām
pūjayāmi tarpayāmi namaḥ. (thrice)
Siddha parama guru Vimalānandanātha śrīpādukānām

pūjayāmi tarpayāmi namaḥ. (thrice)
Siddha parameṣṭi guru Śrī Śrīkaṇṭhanandanātha śrīpādukām
pūjayāmi tarpayāmi namaḥ.

Three times utter *gurupādukā mantra:*

Śrī Prakāśānandanātha śrīpādukāṁ pūjayāmi tarpayāmi namaḥ, utter *gurupādukā mantra Parama guru Śrī Sukhanadanātha śrīpādukāṁ pūjayāmi tarpayāmi namaḥ;* utter *gurupādukā mantra Parātpara guru Śrī Balabhadranandanātha śrīpādukāṁ pūjayāmi tarpayāmi namaḥ.* These are known as *manavougha mantra* again offer *puṣpāñjaḷi* and utter the *mantra.* Thus all the *gurus* seers, attainments along with their vehicles and weapons and different deities get worshipped. Uttering this thrice offer *puṣpāñjaḷi;* then offer simple *arghya* by taking water from the vessel, offer *pūjā* of second enclosure to the Goddess and then utter the following *mantra: abhīṣta siddhiṁ me devī śaraṇāgata vatsale bhaktyā samarpaye tubhyaṁ dvitīyavarṇarcanām.* Thus worship of the second enclosure.

Tṛtīyāvaraṇārcanam

Then placing attention on the three angles of the *trikōṇa,* go round and prostrate and worship *satvari guṇas.* Their order is as follows: utter *satvari guṇebhyo namaḥ* and offer flowers and worship in the order of priority; *Ōṁ saṁ sattva guṇa rūpa viṣṇu śrī pādukāṁ pūjayāmi tarpayāmi namaḥ; Ōṁ raṁ rajōguṇa rūpa brahma śrī pādukāṁ pūjayāmi namaḥ; Ōṁ taṁ tamōguṇa rūpa rudra śrīpādukāṁ pūjayāmi namaḥ.*

After worshipping by these *mantras,* take flowers in hand, utter the *mantra, abhīṣṭa siddhiṁ me dehi śaraṇāgata vatsaḷe bhaktya samarpaye tubhyaṁ tṛtīyavarṇārcanam;* then prostrate in *yoni mudrā.* This completes worship of the third enclosure.

Caturtāvaraṇārcanam

Then placing attention on the six angles of *ṣaṭkōṇa,* go round and prostrate the six *mātṛkās* (Mothers) beginning with *Subhagāmbā.*

Utter the *mantra, sadabhaḥ subhagāmbādibhyo namaḥ* and offer *puṣpāñjaḷi* and meditate on the Mother-body of *Subhagāmbā* is yellow in colour and all the Mothers are fully elixir-drunk (*mada matta*) and worship each Mother separately thrice by uttering the following *mantra:*

Subhagāmbā śrīpādukaṁ pūjayāmi tarpayāmi namaḥ.
bhagasarpiṇyambā śrī pādukāṁ pūjayāmi tarpayāmi namaḥ.
bhagavāhambā śrī pādukāṁ pūjayāmi tarpayāmi namaḥ.

bhagasiddhāmbā śrī pādukāṁ pūjayāmi tarpayāmi namaḥ.
bhaginipatinyambā śrī pādukāṁ pūjayāmi tarpayāmi namaḥ.
bhagamalinyambā śrī pādukāṁ pūjayāmi tarpayāmi namaḥ.

Then offer flowers by hand, utter the *mantra, Subhagāmbādi ṣaṭkoṇa devatāḥ samudraḥ saṁ siddhayaḥ savahanaḥ sayudaḥ saṅgaḥ saparivāra sarvōpacāraihi pūjitā.* Offer *puṣpāñjaḷi* thrice, then offer single *arghya* uttering the *mantra, abhīṣṭa siddhiṁ me dehi śaraṇāgata vatsale bhaktyā samarpaye tubhyaṁ caturthāvaraṇārcanam.* Thus worship of fourth enclosure is over – *tarpitaḥ santu.*

Pañcamavaraṇa Pūjā

Then begin worship of the fifth enclosure by placing attention on *aṣṭadaḷa* of *aṣṭadaḷa kamala,* go round and prostrate and utter *Bhairavaṣṭaka sahitēbhyo aṣṭamātribhyo namaḥ,* offer flowers and worship, reciting:

Ōṁ aṁ aṁ asitāṅga bhairava brāhmī śrī pādukāṁ
pūjayāmi tarpayāmi namaḥ.
Ōṁ īṁ īṁ ruru bhairava maheśvarī śrī pādukāṁ
pūjayāmi tarapayāmi namaḥ.
Ōṁ uṁ uṁ caṇḍa bhairava kaumārī śrī pādukaṁ
pūjayāmi tarpayāmi namaḥ.
Ōṁ ruṁ ruṁ krodha bhairava vaiṣṇavī śrī pādakāṁ
pūjayāmi tarpayāmi namaḥ.
Ōṁ luṁ luṁ unmatta bhairava vārāhī śrī pādukāṁ
pūjayāmi tarpayāmi namaḥ.
Ōṁ eṁ eṁ kāla bhairava kalendrāṇi śrī pādukāṁ
pūjayāmi tarpayāmi namaḥ.
Ōṁ ōṁ aṁ bhairava bhairava cāmuṇḍa śrī pādukāṁ
pūjayāmi tarpayāmi namaḥ.
Ōṁ aṁ aha saṁhāra bhairava mahālakṣmī śrī pādukāṁ
pūjayāmi tarpayāmi namaḥ.

Having offered worship in this way, hold flowers by hand, utter,

Eta bhairava sahitaḥ mātaraḥ samudraḥ.
sasiddhayaḥ savahanaḥ sayudhaḥ saṅgaḥ.
saparivaraḥ sarvopacarihi pūjitastarpita santu.

Offer *puṣpāñjaḷi* thrice each and offer simple *arghya,* water;

Abhiṣṭa siddhiṁ me dehī śaraṇāgata vatsaḷe
bhaktyā samarpaye tubhyaṁ pañcamavararcanam.

Worship and prostrate by *yoni mudrā.* This completes worship of the fifth enclosure.[48]

For sixth, seventh and eight *āvaraṇa pūjā* please see *Bagaḷāmukhī Rahasya, Pītāmbarā Pīṭha,* Samskrita Parishad, Datia (M.P.), pp. 187-190 and Shri Shivadattamishra Shastri, *Bagaḷāmukhī Rahasya,* Varanasi, 1979, pp. 97-105.

Daśamāṁśa Hōma

Dressed in *pītavastra* and tying a piece of turmeric piece by the male practioner, one lakh *japa* is to be performed; and one-tenth of it, *viz.* with 10,000 flowers of yellow colour only the *homa* is to be done. The ritual has to be adhered to, rigourously. The reward obtained if rightly followed and *vice versa* is brought out in the following *Bagaḷā Kavaca*[49], of short form.

Bagaḷā siddha vidyā ca duṣṭa nigrahakāriṇī
stambhiṇyakarśiṇiścaiva tato chenratana kāriṇī.
bhairavī Bhīmanayanā māheśagrihanī śubhā
daśanāmātarakaṁ stotraṁ paṭedvo patayudyādi
sabhāven mantra siddhaśca devīputra ivaścityo-
ajñatva kavacaṁ devyobhajed bagaḷāmukhīṁ
śastrāghata māpnoti satyaṁ satyaṁ na saṁśayaḥ.

(One who recites this *stotra* (*daśanāmātmaka*) or prayer earns success and fame like Gaurī putra (Vināyaka). But one who does not know the mode of *upāsanā* or is ignorant of its implications is sure to meet with death from *śastrāghāta.*)

Meditation of the seed syllable gives the practitioner the best protection.

Utility of Upāsanā

Relief from Curse

One of the foremost rewards of *upāsanā* or recital of hymns of the Goddess is to get relief from curse. The relevant *mantra* reads as follow:

Detaraṁ Rudravadhūṁ viriñci
maheśaṁ Viṣṇupriyāt kāmyathā
kante Śrī Bagaḷāmukhī nāma ripum
nāśaya tubhyaṁ namaḥ
aiśvaryāṇi padāñca dehi yugalam

śīghraṁ manovañcchitaṁ kārya
sādhanaṁ yath Śiva Vadhu
padma priyaṁ tu madhuḥ
kaṁsare stanayañca bījamaparaśakti
scha vanhistatha kīlaṁ simati
Bhairavarṣi sahitaṁ cando
virāṭ saṁyutām.

Relief from Fear, Disputes and Trouble from Enemies

Upāsanā or recital of hymns gives relief from troubles of enemies, fear from authority, awful terror, disputes and condemnation, utter poverty and overcoming wicked enemies. *Sādhanā* is to be done according to mode of worship enjoined and also having deep faith in the *guru.* It is common knowledge that life, specially these days, is one of struggles, sometimes, throughout. In addition to struggle, if several kinds of agony like fear from enemies, authorities, condemnation from others, quarrels etc. go together, life becomes one of great affliction. In order to get the needed relief from these afflictions, one has to repose *bhakti* in the *guru* which results in *gurukṛpā, sādhanā* and *siddhi* attainments. Then one has to worship the three-eyed goddess (Trinetrī Devī) whose fearsome aspects include sixteen *śakti* deities. They are 1. Maṅgaḷā, 2. Stambhinī, 3. Jhṛmbhiṇī, 4. Mohinī, 5. Vaśyā, 6. Calā, 7. Balāka, 8. Būdhara, 9. Kalmaśa, 10. Dhātṛi, 11. Kālanā, 12. Kālakarṣiṇī, 13. Brahmikā, 14. Mandagama, 15. Bhūgastha and 16. Bhāvikā.

Such an aspirant has to begin worship on a Sunday morning to observe *guruvandanā* and *dhyāna.* He is to cloth himself in white garments; offer worship to *gurupādukā* with flowers, sandal paste and do meditation, ten times. He is to pray the *guru* to give him attainment in *sādhanā.* Then he is to worship the Goddess by a copper vessel with the Bagaḷā *yantra.* He is to do *prāṇapratiṣṭhāpana, saṅkalpa mantra,* worship of sixteen powers or aspects of the Goddess, each by a specified *mantra.* He is to offer betel leaves, nuts and *sindhūra.* The *pūjā* in the morning includes uttering *dhyānamantra.* Such worship with initiation by a competent *Guru* has to be repeated in the afternoon and evening eleven times *japa,* daily. He is to surrender to the Goddess and pray Her after 108 *japa* to give him the conspicuous *svarūpa darśana.* Again, he should utter Bagaḷāmukhī Gāyatrī *mantra.*[50]

This recital gives relief from terrific obstacles to success, paralyzing the enemies, warding off abject poverty, relief from fear/anger of authorities and higher ups, fear from enemies and condemnation from others.

However, the highest degree of utility could be derived by *kuṇḍalinī yoga* (figs. 45 and 46) to attain bliss for which *upāsanā* of Devī Bagaḷāmukhī aids. If *upāsanā* is found rigorous, recital of *Bagaḷāmbā śataka* could also be recited atleast for a *maṇḍala* (48 days).

Utility of Recital of Śataka, Stotra for Common People (Non-Upāsakas)

Bagaḷāmbā śataka, as already mentioned, was composed by Sri Cidānanda Avadhūtaru Rājayogī for the benefit of common people who are not in a position to do *upāsanā*. Verse 24 of the *śataka* reads as follows:

Keḷirai bhaktajana vākya nīvindū
ālayadi Deviyanu bhajisi nīvindū
śiḷuvalu nimagāda cinte yeḷḷavanu
loḷa cidananda raṇiyu Bagaḷe tānu.[51]

(The author accepts errors if any, due to oversight).

Similar good results are obtained by recital of Bagaḷāmbā *stuti, sahasranāma, aṣṭōttara* etc. which are within the reach of common people.[52]

Maṅgalam

Jaya maṅgalaṁ nitya śubha maṅgalam
jaya jayatu Jagajjanani Bagaḷāmbege.

REFERENCES

1. Swami Harsananda of the Ramakrishna Order is of the opinion that the goddess is the "eighth *vidyā.* Bagaḷā is a crane – headed goddess and represents the ugly side of living creatures, like jealousy, hatred and cruelty" (*Hindu Gods and Goddesses,* p. 108). However, it may be pointed out here that the goddess is the very personification of compassion; She is cruel and ugly to Her enemies.
2. *Śakti Pīṭhas,* p. 48.
3. *Hindu Gods and Goddesses,* pp. 161-162.
4. Once, Dakṣa, Satī's father celebrated a great sacrifice (*mahāyajña*). But he failed to offer invitation to his own daughter, Satī and son-in-law, Śiva, while all other gods and goddesses had been invited. Dakṣa, evidently was only aware of the external appearance of Śiva. He did not realize His form as *Paradaiva* and this accounted for his lapse of not inviting Him. This amounted to deliberate disregard to the Lord. Though Śiva did not take this amiss, Satī, his spouse, out of affection towards Her parents, informed Śiva of Her decision to attend the sacrifice. When Śiva declined, She manifested Herself in a fierce form which was ten-fold. Even the Lord dreaded to see the fierce forms. He replied that he would permit Satī to attend the function if She withdrew Her fierce forms. Accordingly, Satī took back Her fierce forms. The *Mahābhāgavata,* while elaborating the episode mentions the ten *avatāras* of the Devī and Goddess Bagaḷā is mentioned as one of them.

5. *Mahā Bhāgavata Purāṇa*: 8, 50 52; *KSA*, 1961, pp. 274-275; Names of ten and other goddesses are given in *Śāradātilaka* and other texts on *tantra*. The list of *daśamahāvidyās* given in *Bṛhaddharama Purāṇa* (*madhya kāṇḍa*) is slightly different from that of *Mahā Bhāgavata purāṇa*.
6. *KSA*: '*Daśamahāvidyā and Upāsanā*'; (Varanasi, 1961), p. 260.
7. *Upāsanā* or ritual of worship of Śrī Lalitā Mahā Tripurasundarī.
8. *Pītāmbaropaniṣat*, Appendix; also Svananda Sarasvati: *Bagaḷāmukhī kavaca sādhanā vā siddhi*, pp. 65-66; Also Section 'D' Thought in this chapter wherein significance of yellow colour in Bagaḷā ritual has been described.
9. For instance *BS*: App. (a).
10. Dikshitar, V.R.R: *Lalitā Cult*.
11. Devī Bagaḷāmukhī, a *stambhana* goddess that She is, could be a goddess who can exercise Her paralyzing power in the Bermuda Triangle where yellow and green *tejas* (hue) have been traced. This is just a surmise until science is able to unlock the mystery further.
12. Danieleou: *Hindu Polythism*, pp. 280-281. She is a power of Śakti of cruelty. This is so in the case of Her enemies but to the good, boon-giving.
13. *Śāktapramōda*.
14. *Devī Stotra Ratnākara*: Papaiah street, Hyderabad (A.P.).
15. *KSA*.
16. *Kā, Saṁ.*, 22, *sthānaka* 1-2; 41-40.
17. *Kā, Saṁ.*, Ch. 8 and 11.
18. *Kā, Saṁ.*, 22, *sthānaka*, 1-2; Anu. 40; 41.

    4-8-81; A saying in Datia reads as follows:
19. *Upāsaya bhava se sādhanā kī jatevali devī hai.*
20. Appendics a, b, g (translitrated and summarized), Tr. into Sanskrit by Vyākaraṇa Śiromaṇī Sri Padamanabha Aital, Principal, Sanskrit Pāthashālā, I Block, Jayanagar, Bangalore (sent to Pītāmbarā *Pīṭha*, Datia on request).
21. Similar to a sanskrit source *Śrī utkaṭa sambare nāgendra prayaṇa tantra, ṣoḍaśa tantra, Viṣṇu śaṁkare sahasre saṁvāde Pītāmbarī Sahasranāma stotra*.
22. Based on information collected in Field study during April-June, 1993. Sri Surya Dev Sharma, Mantri Mahoday and Dr. Motilal Khaddar Shastri were of Great help to me in survey work for which I am thankful to them.
23. Vol. XI (Clarendon Press, Oxford, 1908, Reprint: Today and Tomorrow's Printers and Publishers, New Delhi), pp. 195-198, 199.
24. Collected from a constant visitor to Datia, Prof. G.C. Mahesvari, Head of Department of Business Management, University of Baroda, Baroda.

25. The magnificent palace of Bir Singh Deo stands on one of the low hills in Datia town, its massive pile towering the houses below. The palace is one of the finest examples of Hindu domestic architecture in India, built in the form of a square. It has four octagonal towers, one at each corner. Its grandeur is increased by string courses of stone lattice work, marking out the five storeys. The top of the palace is decorated with several graceful *chatris*, crowned with ribbed domes. Near the southern facade is a large lake with fine stone-retaining walls. To the east of the town stands the palace of Rājā Subha Karan. It stands on an elevated site overlooking the town. It is less handsome when compared to that of Bir Singh Deo's.

    The town has several built houses, belonging to *sardārs* of the state. Other notable buildings are the State Guest House, P.T. Office, a *dāka* bungalow, a hospital, a jail, a school and other educational institutions. There are five tanks in the neighbourhood. A battlemented wall surrounds the town.
26. The origin of the Śakti *pīṭha* of Bagaḷāmukhī Devī cannot be said with certainty. It is traced to Saurashtra (Rajkot-Kota) while another view is that it is in Jullandhar (Punjab) known by the name Jvālāmukhī *pīṭha.*
27. Dr. Vedavyasa: *1999 Kaḷiyugāntara = Kāḷa Jñāna* (Hyderabad, 1993), pp. 273-74.
28. *Śiva – Śaktaikya rūpinī Śrī Lalitāmbikā* (*Lalitā Sahasranāma,* line 999).
29. *SK,* Ch. P.
30. *Ibid.*
31. *IG of India,* vol. XIV, new ed. (Claredon Press, Oxford, 1008) – Reprint, Today and Tomorrow Printers and Publishers, New Delhi, pp. 1352-54.
32. A practitioner who resolves to attain fulfillment of his *sādhanā* would also be aided due to sanctity of the place since the time of the founder – preceptor of the *pīṭha.*
33. Subedar, R.K.: (Hiremannapur) *Saṁyukta Karnataka,* 29-8-1992.
34. *Sadbōdha Chandrike,* (ed.) Prin. C.S. Kulkarni, (Anandavana, Agadi), 10-4-1984.
35. Appendix 7 (a).
36. *Gazetteer of India: KG,* vol. II, (ed.) S.U. Kamat (Government of Karnataka, Bangalore, 1983), pp. 1852-54.
37. *The Age of Śātavāhanas,* (World Telugu Conference Publication, Hyderabad, 1976), p. 46.
38. *Devatā,* (ed.) Basu, B.D., (Varanasi, 1979), pp. 180-182.
39. Vaidya Sri Gulraj Sharma Mishra: *Laghustava Raja,* (Sri Pitambara Sanskrit Parishad, Pītāmbarā *pīṭha,* Datia, MP., Saṁvat 2052) p. 15, v. 10.
40. *Śāktapramōda.*
41. The essence of Bagaḷā *mantra* is, Oh! Goddess, you are the *stambhana* deity of the three worlds – *gati, mati, rasane* – The Three Worlds are created by you and its dissolution is also your function; You paralyse the face and speech of enemies of your devotees. Having unlearnt everything and offered prayers to you; you will bestow *stambhana* or *tūrīya* state (bliss).

Similar to Vedic *mantras*, sage Nārada is the presiding ṛṣi; metre is *triṣṭup*; but the letters do not suggest that metre. The tāntric metres have excelled the Vedic which have only the *ṛṣi*, the metre, the deity and the use (*viniyoga*); the *tantras* have the *Vīja* or kriyologic syllable – the *śakti* energy.

42. Shyam Basavaraj Hugar: *Devī Bagaḷāmukhī* (Nanda Prakashana, Dharwad), 1983.
43. *MM* 10-13., Śrī Bagaḷāmukhī Rahasyam (Hindi) Śrī Pīthāmbarā Pīṭastha Svaminaḥ (Sanskrit Pariṣad, Datia, (M.P.); Ch. III.
44. *Ibid.*
45. *MM*, 107.
46. Details of *aṣṭāvaraṇa* ritual are provided in relevant scholarly articles; Preshak Brahmachari Sri Pagalanandaji *alias* Pandit Sri Yajña Dattaji Sharma, Vanaprasthi vaidya in *KSA*, (July, August, September, October; 1968, Varanasi). Being a practitioner himself he has dealt with several aspects like need of a *guru* for initiation, *nyāsa*, meditation, *dhyāna, antaryāga, sandhyopāsane, dāsamāṁśa homa, kuṇḍalinī yoga*, worship of Śrī Yantra.
47. Appendix 7 (a).
48. *KSA*, Varanasi, Dec. 1968.
49. Appendix 7 (f).
50. *MTY*: (ed.) Yogendra Nirmohi, (Jodhpur, Nov. 1991) pp. 13-16.
51. Appendix (a).
52. One of the principles in *upāsanā* is that the recital of *śataka* belongs to the category of general *mantras* (*sāmānya mantras*). The *sāmānya mantras* begin with 'Śrī' and conclude with '*prasanna*' which does not require initiation by a *guru* and its recital/*japa*/ brings equally good results. The *mantras* which begin with *Ōṁ* need initiation.

Chapter III

Devī Bagaḷāmukhī in Socio-cultural Context

(A) Role of Preceptors of Bagaḷāmukhī Cult in Social Reform and Cultural Change in Modern India

As in the case of preceptors of various religious cults in India, those of Bagaḷā cult also contributed richly to social reform and cultural change in modern India, irrespective of caste, colour, sex, creed or status. For instance, the Nātha yogī cult and Śrī Vidyā cult are not wanting where such preceptors even relieved the sufferings of their Muslim brothers.

Avadhūta Cult

As the cult of Devī Bagaḷāmukhī resembles the *avadhūta* cult, a very brief reference has been made here to the Nātha yogī cult.[1] A yogī who attains the highest state of self - realisation is known generally as an *avadhūta, i.e.* one who has transcended all the *vikāras* (evolutions) of *prakṛti.* He is above all distinctions of caste, creed, sex, nationality or community. Such an *avadhūta* is a *nātha*, a *siddha* or a *dārśanika.*

The monastic order founded by Gorakhanātha (Gorakṣanātha) is known as Nātha-Yogī. He is the reputed disciple of Matsyendra Nātha and the grand-disciple of Ādinātha, believed to be Śiva himself. His date is assigned to a wide range from 7th to 11th century or A.D. 1200. His place of origin has been also a debatable point, *i.e.* from the Punjab to Bengal and Kathiawar. Apart from this, there can be no doubt that Gorakhanātha was one of the

most powerful and influential religious teachers on thought, emotions and practices of the people of India. He and his disciples created a monastic organisation which has its branches all over India and members travelled throughout the length and breadth of India and beyond the Himalayas. However, this ascetic cult confined itself to a few from later medieval period on account of the rise and spread of the *Bhakti* movement. But Nātha Yogīs are found scattered all over India even today, where often in many places they have no shrines, *āśramas* or temples. But their songs, dramas, legendary tales, literary works, books on yoga are exerting much influence on the people.

Preceptors of Bagaḷā Cult

Through the ages in India, there have been several preceptors of the cult of Devī Bagaḷāmukhī. However, it is to be pointed out here that none of them sought publicity and fame. For it is believed that the true devotees of the Goddess are against the desire of a practitioner for name and fame. But some of them are remembered by posterity and contemporary society for their priceless contribution to social reform and even redemption of several families from abject misery. Among them mention may be made of : (a) Śrī Svāmi Mahārāj Sant Śiromaṇi Ananta Pūjya Pāda (?-1979), (b) Dr. Motilal Khaddar Shastri of Pītāmbarā Mātā Śakti *Pīṭha* of Datia, (c) Dr. Narayan Dutt Shrimali of Jodhpur, a practitioner of Śakti Cult including that of Bagaḷā, (d) Śrī Cidānanda Avadhūtaru Rājayogī (1750-1820) of Bagaḷā Śakti Pīṭha, Siddhaparvata, Śrī Ajata Nagaliṅga Mahāsvāmigaḷu (1821-1880) and Śrī Annadanappa Nāgaliṅga Hurakadi Ajja (1899-1991) of Naviḷgund Gaurī Pīṭha (Dharwad district, Karnataka) and a few individuals who attained Siddhi or fulfilllment of their desire by their *sādhanā*. The life and work of these preceptors are reviewed in the foregoing pages.

Impact of Spiritualism and Culture on Social Change

Through the ages in the history of India, it may be observed that the nation's culture was much more influenced by spiritualism than political or social or economic factors. According to William Ogburn[2], an authority on social change, culture is one of the four factors which makes its impact on society, the other three factors being human heredity, environment and community life. He also observes that culture, includes faith and beliefs and social values in addition to other aspects such as tradition, norms, art, technical advance etc. However, it is also true that modern society which is witnessing social change and has secured a great degree of material welfare, has also given rise to several social evils/problems. They are: Problems relating to the depressed, helpless, people in abject sorrow and misery, the poor, the miserable, the orphans, the handicapped, the mentally disordered, the beggars, women, unmarried women, castes, the backward and scheduled castes and classes, juvenile offenders, old age, the youth, addiction, prostitution, the slum, the unemployed and many

others. The term 'welfare' is a full - fledged idealogy which includes the individual's physical, mental, intellectual and creative aspects of human health. Amelioration of the social evils/ problems, therefore, has a fundamental role to play in effecting social change.

Social change or cultural change, according to T.B. Battomore[3] includes changes in mutual relations in social institutions. It is here that true *santas* contribute immensely to social reform and change (in addition to welfare programmes of the state).

The history of social welfare in India shows that it was achieved at different times in one or the other forms. For instance, in ancient India, rendering aid to the needy and offering them service, had gone on without any break in society. In times of grave calamities, mutual assistance and cooperation led to some amount of satisfactory solution of social problems. Hinduism laid much emphasis on providing relief to social problems. The general belief in the other world led to several social welfare activities. Even in Buddhist India, welfare programmes such as supply of water, construction of roads, setting up welfare centres were undertaken. *Arthaśāstra* of Kauṭilya gave much importance to social welfare activities. Under the Muslim rule, collection of tax known as *Zakāt* was utilized for helping the poor and the destitutes. Educational institutions were conducted adjacent to mosques. Contributions of medieval religious reformers and *santas* need no repetition.

The contribution of Christian missionaries in the colonial rule is remarkable in providing solutions to social evils like *satī*, widow remarriage etc. A renaissance of cultural diffusion and social reform began in the late 19th century under the leadership of religious, social and educational stalwarts like Raja Ram Mohan Roy, Kesav Chandra Sen, Ravindranath Tagore, Dayananda Saraswati, Ramakrishna Paramahamsa, Svami Vivekananda, Pundit Ramabai, Karve, Veeresalingam, Pantulu, Isvarachandra Vidyasagar, G.K. Gokhale and Mahatma Gandhi and a host of others. In the latter half of the present century, the services of Sri Narain Guru (Kerala), Jyoti Ba Phule (Maharashtra) and such others have greatly contributed to social reform and change.

The impact of true *santas*, on socio-cultural besides religious, on all sections of society is inestimable. Religious sects may bring about split in society but not spiritualism. Those who came into contact with them personally or through any other media have been reformed into right living (Right means of livelihood) if they had gone astray. Śrī Pūjya Samarth Rām Dās[4] (1608-1681 A.D.) comments that such saints, Datta, Gorakṣa saints were all *siddhas* and they collected alms for the day as alms-collection (*madhukari*) makes one a true *santa*. Thus, social values ought not to be estimated in the background of one's personal thinking and aspirations, but in the interests of the entire society. It is in this direction that an attempt is made in the monograph to evaluate the contributions of preceptors and practitioners of Bagaḷā Cult to social reform and change in modern India.

Santa Shiromani Mahan Santa Ananta Śrī Pūjya Pāda Śrī Svāmiji*[5]*: Founder of Pīṭāmbarā Mātā Pīṭha, Datia (M.P.)

1. Anantakoṭi Brahmāṇḍanāyaka Śrī Svāmiji Mahārāj was in fact a *sadguru*. It is no easy task to describe the might and power of a *sadguru*. His guidance and blessings are absolutely necessary for an aspirant. His contributions to social reform and change is equally significant. The *Gurucarite* of Śrī Dattātreya proclaims that the *guru* is the sole supporter of the Universe; He is the ocean of compassion; He is one who guides the aspirant to overcome the cycle of birth and death.[6] Among the five Paters (one who gives birth, one who provides an occupation for livelihood and three others) and seventeen types of *gurus* (one who first teaches the alphabets, one who teaches a *mantra* and fifteen others), the *sadguru* occupies the first place. Santa Śiromaṇī Santa Ananta Śrī Pūjya Pāda Śrī Svāmiji was one such *sadguru*.

Early Life

The early life of Śrī Svāmiji Mahārāj is shrouded in mystery. However in ch XVI of *SK*, we come across a reference to his early life as a practitioner. He has mentioned that his revered preceptor was Śrī Taranandaji who lived in Vaidyanātha Āśrama also known as Tarapur *Āśrama* in Samprati, Himachal Pradesh. The preceptor hailed from Gujarat. Though he had no formal education, his erudition in Sanskrit Literature and language was profound. He also possessed immense *siddhi śakti*. He left his mortal remains in 1945. Next to him three Tārānanda Svāmijis succeeded one after the other. But it was the first one who was the preceptor of Śrī Svāmiji Mahārāj. As the tradition goes very few make mention of the *mantra guru* directly. So also Śrī Svāmiji Mahārāj has made a reference to his preceptor in his *Tarakapura stotra* dedicated to him. He has written a commentary on the 14 verses of the *stotra* and in the first verse, he has introduced his preceptor's name and spiritual background. In the commentary, Śrī Svāmiji Mahārāj has provided an analysis of his preceptor's opinion on spiritual attainments. From this analysis it is to be informed that the ritual according to the preceptor was Kauḷa (Vāma) whereby the five ingredients such as *madya, māṁsa* etc. were to be offered as *naivedya* to the temple of Tārādevī on the *Pañcamukhi* hillock.

All the available sources definitely honour the Svāmiji Mahārāj as the founder of the Śakti *Pīṭha* of Pītāmbarā Mātā or Bagaḷāmukhī Devī, in Datia.

The Svāmiji Mahārāj had another personal reason to take his abode on the site of Vanakhaṇḍēśvara. He knew that the venue was associated with the immortal Epic hero, sage Aśvathāman whose *tapobhūmi* the place was. Virtually the place was a cemetery in ancient days where people occasionally paid a visit to perform funerary rites. This factor was no disturbance to the Svāmiji Mahārāj and his meditation. Though Ainiddin caused the erection of a two – roomed house for the Svāmiji, he did not occupy it. Having decided to settle down

in Vanakhaṇḍēśvara temple, he desired to make it a *siddha sthaḷa* by his attainments and restore peace and order in the region, so often given to lawlessness and disturbance in a way similar to that of Lord Śrī Kṛṣṇa, after the great Mahābhārata war.

Setting up of the Pītāmbarā Devī Pīṭha

The period which saw the setting up of the *Śakti pīṭha* at Datia coincided with the latter phase of India's Freedom struggle in addition to regional disturbances. As a part of contribution to the national cause, the Svāmiji Mahārāj, already a *Siddha Puruṣa*, decided to set up the *Pīṭha* of Bagaḷāmukhī Devī here. The people of the locality had built a small temple of Pītāmbarā Mātā. On this auspicious occasion, an artist named Sutrulal presented to the Svāmiji Mahārāj a painting of Devī Bagaḷāmukhī. Immediately, the reaction of the Svāmiji was that the artist could as well as prepare a figure of the goddess. Accordingly, the figure was prepared, consecrated and installed in the mandir on *Jyeṣṭha Kṛṣna Pañcamī* in 1937, *i.e.* after eight years of rigorous meditation and *sādhanā* by the Svāmiji Mahārāj, since the coming of the Svāmiji to Datia. This auspicious day is also the day of incarnation (*avirbhāva*) of the goddess. This event was the origin of the Pītāmbarā Devī *Pīṭha* in Datia and celebration of festival and processions like Śaṅkara Jayantī, Paraśurāma Jayantī and Pītāmbarā Mātā Jayantī. The figure of Tārā was also consecrated and installed on the Pañchamukhī Hill.

The reason why the figure of Bagaḷāmukhī Devī was chosen to be consecrated and installed is the fact that the goddess is a *stambhana* goddess. Hence the propriety.

Contribution to National Cause

Spiritualism had and is having its impact on culture and social change. By his attainments, the Svāmiji Mahārāj rendered yeoman service to the national cause. No sooner did he begin meditation on Bagaḷāmukhī Devī and Dhūmāvatī in the Pītāmbarā Pīṭha, the prince and the colonial Government accepted the demand of the people for the dismissal of the Diwan.[7]

In the days of the struggle for freedom, the Hindu Mahāsabhā thought of arranging a conference in Datia in 1947 to promote political consciousness further among the people. But the prince opposed their plan and even resorted to enforcement of section 144 to prevent the conference. However, the conference was held under the Presidentship of the Svāmiji Mahārāj at the request of Śrī Suryadev as no one was prepared to take the chair.

Besides setting up of the *Śakti pīṭha* of Bagaḷāmukhī Devī, Śrī Svāmiji Mahārāja commenced celebration of Śaṅkara Jayantī in *Vaiśākha* (May) every year, in order to create awareness and promote unity among the people. On one occasion the Svāmiji Mahārāj also arranged for worship of *Rāmacaritamānasa* of Tulsī Dāsa and addressed the people gathered at the function.

The monumental contribution of Śrī Svāmiji Mahārāj to the Nation in the history of Modern India as well as an illustration of impact of spiritualism on political problems is the retreat of the Chinese army from India in 1962[8] for which the *praśasti* of *Rāṣṭraguru* was awarded (honour) by the Government of India. The Chinese aggression on India in the wake of freedom and formulation of foreign policy by the then Prime Minister Jawaharlal Nehru was a great shock. Mao Tse Tung and Chou-en-lai struck India at the back by setting aside the doctrine of *Pañcaśīla* adumbrated by Nehruji. The slogan *china bhai, bhai* lost its meaning and India was led to a state of tension. The political atmosphere put Svāmiji Mahārāj in agony. He sent for a Shastri to a certain solution to the problem, even at the cost of offering a Vedic sacrifice. In a war ridden country, it was natural for the general multitude to lose faith in gods and cultural values were at low ebb. As the saints or *sādhus* were not able to wield weapons of war, the Svāmiji suggested *anuṣṭhāna* or *japa* (meditation) and offered the service of about a hundred pundits for the purpose and asked the scholarly group to begin *anuṣṭhāna*. But Shastriji delayed for want of funds. On the third day after the talk, Ramadas Baba asked Svāmiji Mahārāj the reason for delay in commencing meditation. Svāmiji Mahārāj whose eyes had already turned red struck a blow out of his closed palm (*muṣṭi*). Immediately, a loud noise was heard. The Svāmiji said that the Chinese army was sure to retreat from the Indian soil. He also muttered that for having eaten salt of India, one should do all the possible to drive out the foreign army. Inspite of hesitation of Shastriji, for want of funds, the envisaged programme of group meditation and invoking blessings of the goddess began. Just then Śrī Ram Narayan Vaidya, owner of a medical company arrived and promised to give all his wealth for the security of the Nation. This aid gave strength to Shastriji who began *japa* and *anuṣṭhāna* in right earnest. In the meantime the Svāmiji Mahārāj had assumed the form of Lord Narasiṁha and began *dhyāna* on goddesses, Bagaḷāmukhī and Dhūmāvatī. Dr. Indramani Sukla gave a brief account of Śrī Svāmiji's plan of action for safety of India as ordained by him to be published in the Illustrated Weekly of India[9], Bombay. A week after commencement of meditation, the Svāmiji Mahārāj experienced a dream which he related to his disciples – that he went around and came near a reservoir on the bank of which was sitting an old woman, black in colour and by her side was a child standing; that when the Svāmiji Mahārāj approached her, she seems to have said in English, 'I don't know you'; that the Svāmiji assured her all dedication in his national programme and that he woke up from the dream. But the Svāmiji was in doubt as to why the Goddess said that she did not know him inspite of his meditation and whether there was any flaw in it. One of the disciples, Raghavendra, answered that in the course of meditation, ample offering of food was not made to the Goddess specially at the time of *Pūrṇāhuti* (concluding oblation) and that could be the reason for indifference shown by the Goddess. He also added that the Goddess was none other than '*Bhuki Māī*' who according to the purāṇic account devoured Śiva himself and that Śiva came out in the form of smoke and that this is reason why the Goddess is

symbolised as a widow. Then the Svāmiji Mahārāj offered prayers to Goddess Dhūmāvatī at the time of *anuṣṭhāna* and invoked Her blessings. He then ordained other disciples on the seventh day who were engaged in *cakra pūjā* before the lamps to relate their experiences. On the eleventh day, a fierce voice of an animal was heard in the hall of the *āśrama*. Śrī Svāmiji Mahārāj felt much delighted. On the fifteenth day the figure worshipped so far appears to have given a message that the Goddess was very hungry and offerings of food was to be given by way of propitiation. Śrī Svāmiji Mahārāj instructed Shastri and others to offer rice, ghee, jaggery, black gram, curds, *sabudani* and all that was there available to the Goddess as oblation. Though they were offered, the Goddess on the second day seems to have given expression for further offering to quench hunger. Further offerings were given, but did not serve the purpose. So, the Svāmiji Mahārāj getting the right hint as it were directed the disciples to begin *japa* again to fill in the shortage. Each of the disciple began *japa* again on five threads (*male*) of beads. On the twenty first day while having a nap, Gopala Das had a dream in which he had the vision of Goddess Dhūmāvatī who ordained him to take his seat in a motor vehicle and accompany Her. Gopala Das answered the Goddess that he was engaged in *anuṣṭhāna* and how he could go with Her. The Goddess appears to have been disappointed. This was apprehended by Śrī Svāmiji Mahārāj who said to Gopala Das that he very much erred in not accompanying the Goddess and that he himself would go. He set out. On the second day the *japa* was in full swing and in a nap all those who were engaged in the ritual saw a vision in which the Goddess was fighting with the Chinese forces and as a result, the latter retreated on the third day. India was saved from foreign invasion. Even before the final oblation (*pūrṇāhuti*) could be offered, cease-fire had been declared. After many years in 1982, an advocate of Devarya, built a shrine for Goddess Dhūmāvatī in token of gratitude. This shrine is situated to the right of the temple of Trailokya stambhinī Bagaḷāmukhī Devī.

For having rendered timely service to the nation, Śrī Svāmiji Mahārāj was awarded the honour of *Rāṣṭraguru*. Though the Svāmiji declined, his followers desired the conferment of the Award. The Svāmiji Mahārāj commented on the occasion that silence is bliss, deep water looks majestic. The Indian nation was saved twice from bondage by the grace of Śrī Svāmiji Mahārāj. He conducted *japa* and *anuṣṭhāna* for peace and tranquility and progress of his Motherland. The author of *SK* rightly notes that after the Great Mahābhārata war, 5000 years ago, the foreign invasion of 1962 was warded off.

Śrī Svāmiji Mahārāj's Tour[10]

It is a general belief that Śrī Svāmiji Mahārāj was an incarnation of Lord Kṛṣṇa or Nārāyaṇa. He undertook a tour of north and central India to reform people/society.

The Svāmiji paid a visit to Nepal and the Punjab where he illustrated efficacy of

attainment of *Brahmavidyā* and Tāntric art. He reformed and rationalised the Aghorī Cult in Nepal. He also visited the Paśupatinātha temple there. Subsequently, he paid a visit to Mathura twice and returned to Datia.

Next, the Svāmiji visited Kashi with two disciples whom he instructed not to resort to begging. So, the disciples felt dissatisfied, left the Svāmiji alone and went their way. The Svāmiji left for Hardwar where he subsisted by taking water only for a week. On a certain day an old woman gave a cup of sweet dish (*khīru*) which the Svāmiji drank and satisfied his hunger. He went a few steps further to return the cup to the old woman but she was already in the waters of the Ganges and disappeared. The Svāmiji who had renounced all denied to retain the cup and threw it into the river. He also had the vision of the Goddess Gaṅgā. He exhorted the disciples at Datia, after his return to put up with any hardships with tolerance and not to relate them to others. On another day in Datia, the old woman appeared again and gave a cup of *khīru* as in Hardwar. The old woman disappeared again. The Svāmiji realized that the old woman was none other than Goddess Annapūrṇā and this time he retained the cup. It was the same cup as was given to him in Hardwar. The surprising part of this incident is that after the *mahāniryaṇa* of the Svāmiji, the cup could not be traced.

The Svāmiji Mahārāj, next visited Agra, where one of his close disciples, Badam Sinha met him and stayed with him. He was a practitioner in *samayācāra* and meditation (not kauḷa). But in later years he took to liquor. However, Svāmiji Mahārāj taught him a lesson by which he gave up taking drinks.

Then the Svāmiji left for Nagpur where he put to test one disciple, named Kothari and blessed him.

Before returning to Datia, the Svāmiji reached Hoshangabad where he paid a visit to Siddhanātha Mandir and temple of Mārkaṇḍeya in Handia. Here he did rigorous meditation for two years. A disciple named Premadas took his *darśana.* The Svāmiji returned to Datia.

Perhaps the place visited by the Svāmiji after the Chinese aggression on India (1962) was Ujjain. Here he offered his deep sense of gratitude to Goddess Dhūmāvatī for having saved India from the Chinese. Without hurting the mind of his followers here, he returned to Datia in an old model jeep vehicle.

Teachings

The Svāmiji Mahārāj made no public lectures or discourses to impart his techings. He had attained perfect *Mantra Siddhi* and was well versed in *kuṇḍalinī* and *haṭha yogas.* He paid much importance to *prāṇāyāma* and dedication and sincerity in meditation. He would not bear with anyone who carried on meditation by hypocrisy. Above all, he would come out with his comment towards devotees without any fear or favour who ever he might be. However

with regard to honest ones, he used to read their mind and preach according to one's ability towards attainment and effect reform. He gave several teachings whenever the devotees took his *darśana* most significant of which may be gleaned and summarised as under:

1. The alphabet *ōṁ* is Brahman or the Absolute. He had his faith in *advaita* or Pure monism and attached importance for one to breathe his last in Varanasi where Lord Śaṅkara would preach *taraka mantra* and grant him liberation from the cycle of births and deaths. The *Sadguru* is himself the form of *Nāda Brahma* and his emergence on this planet is the period of obtaining liberation.
2. Shun ego and pride; always be helpful and charitable to your best; this is real *Tapas* (meditation) and God appreciates.
3. To take up service is unrighteous; to overcome poverty it is inevitable; Subordination is similar to a dog's attitude to an individual.
4. Dedication to the *Guru* invokes his compassion. His grace, if he desires, provides security to the entire family of the devotee.
5. Recital or *Japa* of the seed syllable is efficacious just as a seed sown would yield a plant/tree/flowers and fruits in course of time.
6. Just as a practitioner experiences communion with the Brahman, the latter also provides aids/vision. God acts unceasingly for the uplift of the true aspirant.
7. Communion with the Brahman is *yoga*; Music aids communion and provides Īśvarī *Jñāna*. Realization of true import of alphabets leads to *yoga*; Those who realise this attain bliss.
8. God eagerly waits to grant *Brahma Jñāna* to a practitioner only if he opens the door of his senses just as the rays of the Sun pierce through a hole.
9. One who indulges in sensuous acts should never do *japa*.
10. Relation between the *Guru* and the disciple is similar to that of cat-kitten mode (*marjala nyāya*).
11. Attainment of bliss needs *satsaṅga*. None ought to think of hurting the aspirant.
12. A person is known by his deeds and not by his birth.
13. A friend in need is a friend indeed; In times of distress, *paramātma* is the only friend; service to *sants* is equal to *sādhanā*. Do repose trust in *sadguru*; offer obedience to *sadguru* without question.
14. Having known that *lobha, moha* is not good, one should not discuss about God.
15. For a true saint, outward dress etc. are superfluous.; Guru is a form of the Absolute;

He elevates one from *nasvara* (nascience) to *amṛtattva* (bliss). *Kamaṇḍalu* (water-pot) is symbolic of *suṣumṇā cakra* on which the body is supported; Saffron garment is symbolic of *agni* (fire god) who is the Lord of *Suṣumṇā cakra.* Hence for a true *saṁnyāsī* (monk), none of the outward garments or marks are required. *Guru* may be easily sought but difficult to seek a *sadguru.* The *japamālā* ought not to be operated for show or stilt.

16. Take refuge in the Mother Divine; Besides decisions and actions of mortals, the final one is made in Her Court/durbar. She is omnipresent and omniscient.
17. Real *sādhus* see mind of devotees; To them riches or rich men have no importance; all are regarded equally.
18. Rudrākṣī bead is highly effective and represents mighty power.
19. Sins are done with joy; but while experiencing their effects, people approach Svāmiji Mahārāj; So do not commit sins; still the *sadguru* is always kind though he puts on a tough exterior or countenance.
20. Do engage yourself always in meditation; Extend a helping hand if possible; but never cause injury or harm to others.
21. *Viveka* (wisdom and sublimity) yields *ānanda* (bliss).
22. Rendering service to a *guru* is an uphill task; it is like walking on the thin end of a sword.
23. There is nothing equal to *Japa* (meditation) as Truth (*satya*); or sins (*pāpa*) as falsehood (*sullu*).
24. The *santas* do act as they say; Do not discriminate among living beings. To be born as a dog is the last birth for a living being; A hen is born as a Brāhmin in the next birth.
25. It is possible for an aspirant to attain *siddhi* by constant *sādhanā.* Involvement in wealth and women leads one to a fall.
26. Just as *nāma* and name are one, *guru* and disciple are one and the same.
27. Never take food without sharing it with others in company.
28. Do conduct *sākāra pūjā* if you are in practice of it.
29. On the occasion of Mahā Śivarātrī, *abhiṣeka* and *Rudrakṣi* are held in great importance.

Thus, the Svāmiji Mahārāj gave a practical philosophy based on moral values to be followed by anyone irrespective of caste etc. He exhorted his followers to do *japa* and meditation.

Śrī Svāmiji – A Śrī Vidyā Upāsaka

The *SK* mentions that Śrī Svāmiji Mahārāj was also a Śrī vidyā *upāsaka.*[11] *Vikrama saṁvat* 2010 (1945 A.D.) was, in this regard, a distinctive year for the devotees. Śrī Svāmiji arranged for recital of literature on Śrī Vidyā such as *Varivasya rahasya* and *Śrī Laḷitā Sahasranāma.* He expressed a desire to consecrate and install a Śrī Cakra and composed a mode of worship of Śrī Laḷitā Tripurasundarī. He asked Śrī Babulal Gupta to draw a Śrī Cakra. He drew a Śrī Cakra on the basis of Kāmarāja Vidyā which provided much delight to Śrī Svāmiji who decided that such Śrī Yantra was to be got prepared in a large number so as to enable other devotees to worship it. He suggested to Śrī Suryadev Sharma, Babulal Dube and Gulab Chand Agraval to get the Śrī Yantra made of silver. Such a Śrī Yantra was got prepared and Śrī Svāmiji comsecrated and installed it. He ordained that worship of Śrī Yantra was to be systematically conducted on *Śuddha aṣṭamī, bahuḷa paurṇamī, amāvasyā, makara saṅkrānti* and *pratipat* of each month. It was to be worshipped five times in the night every month. The chamber in the main shrine where Śrī Yantra is installed was meant for *pūjā* without any disturbance from the arrival of political leaders and VIPs. Śrī Svāmiji always advocated that worldly (*laukika*) activities should never be mixed up with divine (*alaukika*) programmes.

Last Days

Śrī Svāmiji Mahārāj – a rich treasure and fountain of spiritual knowledge and attainments gave to his devotees to the extent they were capable of realization. His contribution to *loka kalyāṇa* was unbounded. In his last days (1979), Śrī Svāmiji went to Bombay for medical treatment and taking *padodaka* of *guruji* every day. After sometime, Śrī Svāmiji returned to Datia. His health suffered a setback on account of wheezing and cough. A doctor gave tablets. Śrī Svāmiji who was sitting till afternoon came out instantly and slept outside. A large number of devotees gathered in the *āśrama.* Badan Sinha called all devotees near Śrī Svāmiji. Among them mention may be made of Sri Yogesh Mishra from Jaipur, Ram Narayan Sharma and Suryadev Sharma. Tablets taken by Śrī Svāmiji caused fainting and the doctor gave him sugar mixed water and also served *tīrtha* of the Great Mother. By the time, the civil surgeon of Datia could arrive, Śrī Svāmiji had regained consciousness and was sitting. The surgeon asked Svāmiji as to what had happened to his health. Śrī Svāmiji replied that he was never in the habit of informing condition of his physical state. However, he recovered his formal health.

Still the close associate of Śrī Svāmiji suggested that he would be taken to Bombay again for a check-up. Śrī Svāmiji said that treatment to the body had been attended to an adequate degree, that Pītāmbarā Māi would see to his health and comfort and that the devotees were to keep silent. Just then the Rajyapal of M.P. state, Veni Madhav Shastri paid a visit and made enquiries of Śrī Svāmiji's health. Śrī Svāmiji was however given medicine.

Hearing news of ill health of Śrī Svāmiji, Jagadguru Svarupanandaji of Shankar Mutt met Śrī Svāmiji. He emphasized the need of Svāmiji for humanity in order to lead kindly Light and that he should take an oath to get proper medical treatment and regain former health. To this Śrī Svāmiji replied that *saṅkalpa* (taking vow/decision) was the Concern of the Lord who knows no death and not to the physical body. He added that he had enjoyed what all was to be gone through and that his life-mission was over. He further added that the physical body is not *Guru*. The Svāmiji called Śaṅkarācārya near him and informed the work to be done later. Śaṅkarācārya on his return came to know more details of Worship/rituals of Bhagavatī Tripurasundarī of Gategaon and returned.

Some days later, Śrī Svāmiji again developed hard breathing. So, he was taken to Delhi for treatment. He stayed in Dholpur and gave the benefit of his *darśana* to several devotees. Next he went to Delhi where he was suggested to undergo dialysis treatment. News of arrival of Svāmiji to Delhi soon spread all over and several devotees and visitors called on him. To reduce a large crowd, he was taken by car between 4-5 p.m. round the city. The doctors of the All India Ayurvedic Hospital also attended on him. By then it was three months since he had it. When he was in search of a barber he saw Durga Prasad of Datia – a lean man standing in the group and asked him to attend next morning. He had so much of faith in Śrī Svāmiji that after he offered his service to him, he gave up the profession and became a teacher. Then Manik Chandra Sharma and Reva Ram took *darśana* of Śrī Svāmiji. The entire hospital assumed the look of a fair. On a certain day, Baba Ram Das, the priest of the shrine of Pītāmbarā Māi at Datia came to the hospital. Seeing him, Śrī Svāmiji questioned him as to why he came giving up his duty in the *āśrama* at Datia.

Smt. Vijayaraje Sindhia thought of installing a dialysis equipment at Gwalior so that Śrī Svāmiji could be brought from Delhi for treatment. Accordingly he was brought to Gwalior and he visited Jhansi also. He was aware that his *mahāniryaṇa* was fast approaching and hence he spoke to everyone and blessed. He told Agnihotri Prabhu Dayal, in particular, to give more publicity to India's cultural heritage. On 8th May, the pontiff of Jyotir Muṭṭa visited the *āśrama* and gave expression to Śrī Svāmiji's extraordinary superhuman sport or *lile.* He also referred to consecration and installation of the figure of the Mother Divine and Śrī Yantra. At this juncture, Major Tussu, who had been saved from a dangerous situation came and told Śrī Svāmiji that in Kāḷī Mandir at Delhi, a voice was heard to get Śrī Svāmiji to the temple and that he kept quiet as his health did not permit. He added that he conveyed this to Śrī Svāmiji as nothing was to be kept concealed before him.

However, Śrī Svāmiji made it a point to go to Kāḷī mandir in the evening. The priest of the temple waved the sacred lamp (*āratī*) to the Goddess, but immediately came out and gave out the divine voice that She (the Goddess) was long awaiting his arrival to the mandir. He gave his identity that he was the devotee of Goddess Kāḷī of Kamrup and pointing to Śrī

Svāmiji, he said that he was a *Siddhapuruṣa.* He again waved the sacred lamp to the Goddess. Śrī Svāmiji was hospitalized again. Śrī Svāmiji told men around him that there dwelt a *sādhu* on the bank of Narbaba who taught that one's mind ought to come out of nascence and matters mundane or else what use of it to have lived for years. Other prominent persons like Karapātraji Mahārāj, B.D. Jatti and Sri A.B. Vajpai (former Prime Minister), visited the Svāmiji and enquired about his health.

In the second week of May, Śrī Svāmiji flew by plane to Gwalior, where he was received with *Jai, Jai* slogans. Then he reached Datia where Vedic scholars received him by *swasti vācana.* Śrī Svāmiji was very eager to have *darśana* of Pītāmbarā Māi. He was in the sanctum when the divine lamp extinguished which was taken as an inauspicious sign. Some rushed to light the lamp again. But Śrī Svāmiji, who was aware of his nearing *niryaṇa* said that he would see the Goddess with his inner eye. He sat in *padmāsana* in the *prāṅgaṇa* and saw the Mother Divine whose vision also the Svāmiji had. The whole *āśrama* again felt happy. The Svāmiji sat on the wheel chair, moved in the enclosure and gave advice and suggestions to the devotees, his associates in particular, and made kind enquiries of everyone there. He also took *darśana* of Goddess Dhūmāvatī and Paraśurāma. He said to all assembled, "I have made a place, venue, the *āśrama* and all of you remain united and conduct rituals". Dr. Motilal was asked to bring all the books that had been collected in Delhi which was a priceless treasure to be made use of, but not to be parted with. He spoke to everyone in wit and humour. To Badan Sinha, he gave his last message that he had secured the utmost but he ought not to take pride. He could only shed tears before Śrī Svāmiji to whom he owed everything. The Svāmiji, consoling him said, "Pādukā has been placed on his seat which itself is the source of comfort and security". Badan Sinha's lineage and posterity had found redemption on account of his service to Śrī Svāmiji (*gurusevā*). Replacing the previous priest, Śrī Svāmiji appointed Hanumant Yadav of village Kasali to look after *pūjā* and activities of the *āśrama.* He was inclined spiritually and a righteous individual to whom Śrī Svāmiji gave *mantra dikṣe* and abundant *jñāna.* He was to do *japa* with utmost faith and in concealment. Earlier, he stayed elsewhere for 12 years in secrecy and returned at the right time. He was supported by a band of *sādhus* who were asked to stay in the *āśrama.* But they did not stay there. Both were in spiritual fraternity and being recluses, decided to sell all their property, though their field provided a rich harvest. He returned.

Śrī Svāmiji was shifted to Gwalior again for dialysis treatment. Even at this condition, he would preach, unity and meditation. He entrusted the responsibility of *dhyāna* and *pūjā* in the *āśrama* to Suryadev Sharma. He declared emphatically that the Divine Mother would stay in the *āśrama* for one thousand years and asked the devotees to keep it in mind. At this juncture, treatment of dialysis also failed and the Svāmiji was taken to Bombay. He accepted all kinds of treatment, flew from Bombay to Delhi and back to Bombay, having realized that the physical body was composed of *Pañcabhūtas* or the five elements of nature.

In the last week of May, Śrī Svāmiji was in Bombay. No treatment including that of saline would act and dialysis treatment also became difficult. Śrī Svāmiji said that he could do nothing by the physical body, but he could see everything by his astral existence. At 1 o'clock his health deteriorated and heart ceased to function. Holy sip of water of the Ganges and *tuḷasī* were taken by the Svāmiji whose condition became severe at 1.5 in the afternoon. He closed his palms as though doing *namaskāra.*

The most remarkable part of his last day was that at the same time, an associate named Śaṅkara, saw the astral body of Śrī Svāmiji as he was before, with the *Kamaṇḍalu* (water-pot) in hand. Śaṅkara felt surprised and began to search Śrī Svāmiji in the *āśrama* hither and thither when he heard A.I.R., Bhopal announcing the news of the sad demise of Śrī Svāmiji. The next morning, at 5 a.m. his body was brought to Gwalior by plane with the assistance of the government of Maharashtra state and subsequently to Datia. A large number of devotees, visitors, friends and general public assembled in the *āśrama* to have the last *darśana* of Svāmiji. He appeared as though he was in a state of bliss (*samādhi*) in front of the Mother Divine on a cot, body fully covered by flowers. Then he was clad in a loin cloth and given bath. He was in a state of *samādhi* for 28 hours and gave up his breath through the center of head or *brahmarandhra.* Then he was dressed and decorated in new garments, flower garland, *gandha* on forehead and kept in *Padmāsana* before the Mother Divine. It is said that even the Mother Divine appeared in a state of gloom, then.

Even in his astral existence, Śrī Svāmiji has been giving effect to miracles and contributing to solution of problems of devotees.

Mahāniryaṇa and after Astral Existence

After giving up mortal remains in 1979, Śrī Svāmiji still assured devotees in his astral existence, not to be disappointed and that he would still see to their protection.

Even to this day such of those devotees who pray ardently (*artate*) to Śrī Svāmiji secure solutions to their problems and odd situations. Thus, devotees feel that Śrī Svāmiji is still with them. A devotee, named, Bhagat, out of despair said that there was no use in visiting Datia after Śrī Svāmiji's demise. But he had the vision of Śrī Svāmiji holding the trident when he fell from a moving bus in Chambal Valley and was rescued from the jaws of death. Similarly, Narayan Khare of Chhatrapur, a vakil by profession had the vision of Śrī Svāmiji who gave him Jyotishmati to be administered to several patients for cure of fatal diseases. Such instances are many. They are reviewed under the head miracles.

The most remarkable instance was that of guiding the builders of Manipur Mandir, an extraordinary structure, at the most proper time. It is on record that while completing the roof of the mandir, there was a defect in centering at the right part of the western side and

the wood given for support was bent. As no clue was given by Śrī Svāmiji the builders did not think of repairing the bent portion of the supporting wood. However, curing was also under taken and after six weeks the wood was removed. To the surprise of the builders, nothing had happened to the roof. It was attributed to *gurukṛpā.*

Similarly, it was conveyed to Dr. Motilal Khaddar Shastri that the *Vimāna* of the mandir was to be in the form of a *Yantra.* But no one had an idea of the form of *Yantra.* In those days, there was no such structure from Kashmir to Kanyakumari. So a team of architects from Nagpur left for south to ascertain the same from authorities of Kāmākṣī temple, Kancipuram. Another architect was sent to Varanasi. Similar attempts were made in Nellore, Rameshwaram and Hyderabad. At Kancipuram the pontiff, Jayendra Sarasvatī informed the architects that Gurumaṇḍala (*śikhara*) of a *Yantra* type is a very rare structure, described in a concealed manner in books on *Guruparamparā* and it was not easy to know. At this juncture, Śrī Svāmiji gave instructions in his vision to the builder-devotees and subsequently the Pītāmbarā Pīṭha was completed.

Mission of Life

They include as a mission of life reform of *Vāmācāra* practices, progress of *dalitas* and elevation of the poorer classes without any social discrimination, imparting culture, treatment of Muslims rendering social service, effecting miracles, making drunkards give up liquor, reforming thieves, imparting *mantra,* giving invitation noting one's ability, protecting devotees, prevailing on devotees to be honest, to do duty and abandon show and hypocrisy, denouncing *vāmācāra* practices, removing fear of death, attitude to political prisoners, reforming atheists, infusing faith and purity of mind in devotees, giving *mantropadheśa,* stressing need for right vision, correcting wrong thinking, attitude to western philosophers, leading kindly light (*gurukṛpā*), Possessing profound knowledge and *parokṣajñāna,* but not showing it off, seeing Brahman in all beings, provide permanent cure of diseases and ailments and such other reforming activities. He was a practitioner in the most silent and concealed mode of *upāsanā.* He exhorted devotees to do meditation with faith and dedication. Then only the Mother Divine showers Her grace. Identifying himself as the Great Mother; he took it as a mission of life to punish the wicked and save the good in the three worlds. He used to say that he would incarnate when the world is eclipsed by calamities, epidemics, personal inner desires and hatred and demonish (*āsurī*) activities and liberate the good from evil.

He declared after *Mahāniryaṇa* in his astral existence that he manifested as Pītāmbarā Pīṭhādhīśvara Rāṣṭraguru. He showed the path to his devotees and became one with *prakṛti.* Devotees still do remember him unblurringly. They are assured of his astral existence and even to this day no one feels that he breathed his last. Instances are on record that he is still providing solution to ardent devotees in overcoming misery, strife, sorrow and calamities.

Estimate

The Svāmiji Mahārāj is seen in different forms by his devotees. They saw him as Kṛṣṇa, Rāma, Śiva, Mother Divine or Pītāmbarā Māi, which form was very commonly known to all. The priest of the main temple, Lakṣmīnārāyaṇa saw him as Pītāmbarā Mātā. Even Śrī Svāmiji paid the priest regards as one who obtained grace of the Mother Divine. Thus, there is no discrimination between a *sadguru* and the Brahman.

As the Upaniṣadic saying goes, he is one of the few savants (*kaścit dhīraḥ– Īśāvaśopaniṣat*) who toiled hard till his last breath to the welfare of the individual, society and the nation.

Social Reform and Change: Contribution to His Land and its People

Śrī Svāmiji Mahārāj reformed a large number of individuals and groups of persons who came into contact with him and in turn contributed immensely to reform of contemporary society in modern India. He had the rare ability to understand people and read their minds. A few of them are summarized here by way of illustration.

Reform of Vāmācāra Practices

One of the most memorable contribution of the Svāmiji to India and its people is the reform of tantric practices on a line similar to Śrī Śaṅkarācārya[12] (8th century). It was in Datia that he achieved this. By introducing certain reforms/modifications, he transformed *tāntric vidyā* to *sāttvika* mode of worship. He illustrated the genuine form of *tantra.* He denounced and prevented the tradition of *māntrikas* and *pāśavikas.*

At this bold and innovative act of the Svāmiji Mahārāj, one *māntrika,* out of anger and challenge, thought of causing death of the Svāmiji by perpetrating *maraṇahoma* on him. He came to Baṭuka Bhairava shrine to do his sinful act. The Svāmiji assumed a fierce form and *sat* before Pītāmbarā Mātā and gazing at Her. The Great Mother is believed to have went out of the shrine from a window to the south, holding the *gadā* in Her hand and broke into pieces the Svāmiji's figure prepared by the *māntrika* and smiled with grace and compassion at the Svāmiji Mahārāj and returned to the sanctum. Instantly, the Svāmiji said to the devotees around that *vāmācāra* could never win the objective before *sāttvika* mode of worship; that the Mother Divine is ever mighty and watchful to the virtuous just as a child is taken care of by its Mother; that to give punishment to them is that of God Almighty. The Svāmiji Mahārāj was very often protected by the Great Mother from *abhicāraka prayoga,* poisoning etc., in a way similar to the young calf just born, being taken care of by the mother cow. Thus, the Svāmiji Mahārāj was against doing harm to anyone by way of vindication.

With this purpose in mind, the Svāmiji Mahārāj built and organized the *āśrama* (*sādhanā mandir*) at Datia. He shunned hypocrisy and condemned it whenever he found it among his

followers. He exhorted them to always carry on meditation with a concentrated mind. He gave much importance to *satsaṅga.*

As though to put the *sāttvika* mode of worship into action, the Svāmiji Mahārāj (among the many instances) preached *Ōṁ Nārāyaṇa mantra* to a spirit and absolved it from its sin. He was also responsible for several of the spirits existing in Datia to leave the *āśrama* and obtain absolution from their sins. However, only one such spirit made its appearance before Śrī Svāmiji Mahārāj who entrusted the work of sending it out, to his walking stick. It succeeded and the objective was realised. The Svāmiji Mahārāj ordained the spirit not to go towards Haridrā Kuṇḍa. Probably for having obeyed this instruction, the spirit obtained liberation. Ramesh Upadhyaya of Gwalior who was sitting for meditation along with the Svāmiji took a round of Haridrā Kuṇḍa, returned and informed him that no spirit (causing evil and devouring) could be found there. The priest (*ārcaka*) of Vanakhaṇḍēśvara temple also became a follower of Śrī Svāmiji Mahārāj.

Another instance is that of Madan Mohan Pathak. He was an advocate. He took up a case of a girl in which he argued against her. The girl seems to have caused evil effect of black art on him as a result of which he turned insane. His legal practice also suffered. He took the *darśana* of Śrī Svāmiji and appealed to him to cure him of evil effects of black art. The Svāmiji told him to offer his prayers to the Mother Divine in the matter. Finally, he overcame the evil effects.

Dalitas Progress: No Social Discrimination: Śrī Svāmiji's Attitude towards a Bhaṅgī and a Barber

That in the eyes of Śrī Svāmiji Mahārāj, all living beings were equal is evidenced by his attitude towards a *bhaṅgī.* The *bhaṅgī,* while doing his routine work in the *āśrama* used to silently witness the entire assemblage of devotees, engaged in offering praṇāms to the Svāmiji but hesitated as he was an untouchable. After finishing his daily work, he used to sit in some place and engage himself in meditation. On a certain occasion, the Svāmiji who had observed the whole scene, addressed the gathering of devotees and commented that there were several persons doing meditation for show, hypocritically, and drew their attention to the *bhaṅgī,* who engaged himself in meditation, sincerely and silently. Consequently, all the devotees participated at the marriage function of the *bhaṅgī*'s daughter.

Another instance of elevating the downtrodden is to be found in the Svāmiji's attitude towards a barber. A barber by name Munne Khan came to the *āśrama* and joined the group of devotees in the middle. His intention was to touch the feet of the Svāmiji and offer his respects as others do. But he was hesitant. Śrī Svāmiji beckoned him and asked whether he would massage his legs or provide relief by electrotherapy like a doctor. The barber replied that he was not a doctor, but touched his feet and massaged them. Śrī Svāmiji felt supremely delighted at the service and asked him to remain as an inmate of the *āśrama.* He also added

that the doors of the *āśrama* would always be kept open for him. The barber accordingly stayed in the *āśrama* for a month and sixteen days. One of his children had diabetes and the Svāmiji cured it from the ailment.

To Śrī Svāmiji caste, colour etc. were no bar even to give initiation. He would look to purity of mind only. Thus, he gave a *mantra* to a *kuruba* (shepherd) and transformed his entire life. Vidyaram, a class IV servant was in menial staff of a hospital in Dholpur. He came to Datia and began to clean the premises of the *āśrama* daily. On a certain occasion, both were going in a forest and Vidyaram was doing *Japa* in his own way. Śrī Svāmiji was surprised and even Vidyaram expressed fear that he might not be allowed to enter the *āśrama* again. On the other hand Śrī Svāmiji who was known for compassion, initiated him to a *mantra* and contributed to his spiritual progress.

Concern for and Elevation of Poorer Classes

Relating the mighty power and greatness of Goddess Annapūrṇā, the Svāmiji Mahārāj blessed Sheetal. More of very humble means to start his business with a petty cash of ₹ 20 only. But in later years he was able to feed hundreds of devotees as his business increased.

Badan Sinha, a milk vendor used to keep the *āśrama* clean and tidy. He was not aware of any *mantra* but seeing others doing *japa* he had taken interest. Śrī Svāmiji Mahārāj having read his mind blessed him by placing his hand on his head (*cakraṅkana*). Thus, he was able to attain *siddhi*, fairly before others could have.

The Svāmiji Mahārāj caused the actions of the downtrodden (*patīta*) shine forth brilliantly, leading to their elevation. The Deputy Commissioner of Jubbulpore (evidently belonging to lower class) had picked up a rift with his higher officers. Added to this, he made them victims of black art and they had turned insane. They were supposed to seek pardon from him in a month. Luckily, he was a god-fearing person and refrained from doing sinful acts. By his good fortune, he saw the Svāmiji Mahārāj and related the whole story. The Svāmiji appreciated him and said that he was saved from ruin as he told the truth. He was wise to that extent. The Svāmiji added that he had not become vindictive and thus, pardoned him. He also advised him not to indulge in *tāntric* practices of a degenerated form. He also added that by doing good acts, God would bless and give His vision also.

Attitude towards Muslims

Śrī Svāmiji gave a distinctive meaning to the term 'Muslim' which he gave expression to, on one of the occasions. To him the term stood for dedication which he made clear to the devotees around him.

Kashi Prasad Shastri of Jhansi had an intention to invite Śrī Svāmiji to inaugurate

Sādhanā Mandir. He expressed the desire to Ramgopal Shastri. The latter was doubtful of acceptance of invitation by Śrī Svāmiji. When he was pressed into action, he visited Datia for the purpose and conveyed the invitation to Śrī Svāmiji. Śrī Svāmiji declined the invitation at which the Shastri shed tears. Out of compassion, Śrī Svāmiji finally accepted.

At this juncture, Bhandari, the Head cashier of a Commercial Bank and Mahesh Nath, the Agent came for *darśana* of Śrī Svāmiji. The Svāmiji questioned them as to who they were. Their answer was in the negative. The Svāmiji said that they did not know the answer and after realizing the answer, there was no need for them to come again. Both the visitors were taken aback. A day before Mahāśivarātrī, the Svāmiji sent word to one of them and told him that he would make him a Muslim the next day. The Svāmiji further said that he would make a dedicated one, a Muslim. On the occasion of Śivarātrī, the Svāmiji initiated him to a *mantra* and asked him to meditate on it in the premises of the temple. The effect of his meditation was so much that he had the vision of the Divine Mother in a few days. He conveyed the same to the Svāmiji who blessed him to carry on meditation without any break and completely surrender himself to the Divine Mother. He also described the glory of the Great Mother and Her grace was absolutely necessary to attain bliss.

Another devotee intervened and asked him as to which *nāma* (epithet) was of the highest order. The Svāmiji replied that he could as well tell him the most wicked epithet. He added that no such distinction was to be made in uttering an epithet because there could be a very small (tiny) *śāligrāma* (a sacred stone symbolising the Almighty) or a very big one.

Śrī Svāmiji's Concern to Teach Indian Culture

Śrī Svāmiji was in the practice of imparting certain aspects of cultural heritage of India in a concealed or analogical manner. Many devotees who listened to his talk/analysis were the most fortunate. One of the devotees wanted to know from the Svāmiji the importance of Abu Peak. The Svāmiji said that the term 'Abu' was a corrupt form of the term *arbuda.* At the time of reclamation of the Earth following a cataclysm, Abu formed into a Peak and gave rise to three rivers. The place is also called Amara Kantaka, abode of Śrī Dattātreya and the origin of Bhairava. It is also associated with the origin of Kṣatriyas of Paramāras and Soḷaṅkīs who ruled there. Sages like Vatsa, Vasiṣṭha, Kausala and Kāśyapa manifested on the peak. They were the source of four families through celebration of sacrifices. These families took the *gotra* of the sages. Gradually, they intermingled. But the Paramāras did not mingle. They claimed descent from sage Vasiṣṭha and maintained their purity of race.

After listening to the cultural heritage of the place, the devotees desired to visit Mount Abu. Śrī Svāmiji led the group of devotees and took them round the place. A devotee, named Visnukanta had a unique experience which he described to Śrī Svāmiji. Expressing his surprise

at the significance of the place, he said that he had a dream the previous night, that he stood in front of a cave into which entrance was prevented by a certain individual. The individual said that he was aware of what had happened and also that he knew the Svāmiji too well. He further pointed out by hand that several saints and *sādhus* lived in the cave. Many of them spoke about the Svāmiji Mahārāj. Next he waved his hand and showed a fierce scene in which there were many dead bodies, bloodshed and asked the devotee whether he had the courage to cross the fierce scene. At this juncture he said that he remembered Śrī Svāmiji and said that he did have courage. The Svāmiji replied at the end that what the devotee related was true. He added that Mount Abu was the abode of many *santas* and *siddhas* who strolled there in their formless forms. It was also a holy place for the Jains – a *tirthakṣetra.* The Svāmiji and the group of devotees returned to Datia.

While Svāmiji Mahārāj was giving a discourse on *saguṇa* worship and significance of Mahāśivarātrī for a devotee, Lachchiram was sitting on a chair/upper seat and listening to the discourse. In the meantime, an aged person came there and sat on the floor. The Svāmiji asked Lachchiram as to who the visitor was. He replied that the visitor was his father. The Svāmiji immediately felt discomfort and said that there was a setback in Indian culture and that religion could never be divorced from politics. Lachchram felt ashamed. Śrī Svāmiji held Indian heritage very high.

Addiction to Drinking Habit to Give up

Shivnath, habitually addicted to drinking once came to the *āśrama* fully drunk. However he had the good intention to have *darśana* of the Mother Divine. While entering the *āśrama,* he fell down as a result of which he broke one of his legs. He, however, took *darśana* of Śrī Svāmiji who asked him why and where he fell. Shivnath replied that he fell down as he was drunk and that he fell down in the Mandir itself. Śrī Svāmiji took pity on him and gave him Jyotishmati oil for application. He was cured of pain and bone also was set right. By *gurukṛpā,* he also abandoned the habit of drinking.

At Jhansi, Sagar, the son of a rich person was addicted to drinking, almost twenty four hours of the day and night. Consequently his family fell into disorder and underwent losses. To him a valuable golden cot and the floor were one and the same. He entered the *āśrama* drinking liquor. He was full of ego on account of his riches and seemed to think that he was at liberty to do what he liked even in the *āśrama.* On one occasion he came to the *āśrama* drunk as usual, but Śrī Svāmiji warned him not to enter the *āśrama* as several complaints had been made against him. Still he was indifferent to Svāmiji's words. So Śrī Svāmiji suggested a last attempt on him and asked some of his associates to immerse him in water when he entered the *āśrama.* But ultimately taking some of his good aspects of his life and faith in the Mother Divine, Śrī Svāmiji adopted a liberal attitude towards him which put him into shame

and he gave up drinking. Śrī Svāmiji told other devotees that while some women are subject to excess of love, hatred and anger, the drunkard was one who had surrendered to the Divine Mother. Therefore, the Svāmiji said that he should not be placed into further misery, like putting ghee to fire and that he should not be treated badly. Finally, he reformed himself and took to sane living.

Another instance is that of *Tuḷasī.* He was also given to the habit of drinking and did not listen to anyone who gave advice. He said that the well-to-do could afford to do anything but not the poor. On one occasion, Śrī Svāmiji gave him a warning note and said that in a period of fifteen days, he should choose either Śrī Svāmiji's association by giving up his habit or act according to his own way. On the fifteenth day Bholanath Saksena who happened to see *Tuḷasī* in front of the *āśrama* asked him to take *darśana* of the Divine Mother. *Tuḷasī*, who was supposed to choose one, said to the *āśrama* inmates that he desired both. The same night he met with death and his helpless position was made known to everyone, including Sagar. Śrī Svāmiji again warned Sagar not to indulge in drinking and said that he would not keep silent if a serpent fell on him. Śrī Svāmiji narrated him a paurāṇic episode to make him sober. The episode was that of churning the milky ocean as a result of which Śrī Lakṣmī and Sura emerged, both had different characteristic features; they were sisters and friends and their father was the king of seas. But there was no amity. Mahā Viṣṇu who became aware of this said that their dispute could be settled on one condition, namely, that Lakṣmī was not to be present where He was present. Sagar who heard this episode from the Svāmiji prostrated before Śrī Svāmiji and turned out to be a through gentleman and devotee.

Consumption of *bhaṅgī* was prevented by Śrī Svāmiji by teaching *anuṣṭhāna* to persons who sought it voluntarily.

Reform of Thieves

It is mentioned already that Śrī Svāmiji was a Śrī Vidyā upāsaka. On the occasion of arrangements made by him for worship of Śrī cakra (the abode and pattern of Śrī Lalitāmbikā), Vijayaraje Sindhia was present. Finding absence of a milch cow in the *āśrama* for the purpose of *pūjā,* she said that she would send a cow and that she would bear the cost of maintenance, etc. Śrī Svāmiji agreed. A cow and a person to look after it were sent to the *āśrama* from Gwalior. But in course of time the person began to smuggle goods and was taken to a police station. When he was interrogated by the police, he said that in his place there was another to look after the cow and that he was to go to his native village. However, the police met Śrī Svāmiji to finalise the report. Śrī Svāmiji asked the police not to make a report and punish him. He added that the Mother Divine had received the cow and next She decided to hand it over to the person, alleged to be a thief.

On another occasion, thieves stole jewels and ornaments of the Goddess from Sarasvatī Mandir. Dr. Motilal Khaddar Sastri, the close associate informed Śrī Svāmiji Mahārāj; but he kept silent on the matter. The police had to be informed to which Śrī Svāmiji was not inclined. He asked Dr. Sastri as to how he could be sure of a theft in Saraswatī Mandir. He was of the firm conviction that God is omnipresent, that he was not perturbed by the articles missing in the Mandir and said that He who had given them, took away. However, a complaint was lodged with the police. The Svāmiji told that theft had occurred 3 to 4 times and that he should not be dragged in a case and that he did not like the harassment of thieves by the police. Anyway, finally, the thieves were caught. But earlier itself, Śrī Svāmiji had arranged for acquittal of the thieves. The police staff grumbled that every time they caught the thieves, Śrī Svāmiji Mahārāj let them free. The Svāmiji, finally declared that thieves were not to be caught in the future, that it was the Goddess who had given the ornaments and that She disposed them off as She preferred; and that the devotees should conduct *bhajana* without giving any thought to the theft.

Set an Example of Self Less Service and Non-Covetousness

On an occasion, the interim chief minister of the then Vindhya Pradesh visited Datia to take *darśana* of Śrī Svāmiji. At the close of their conversation, Śrī Svāmiji gave expression to his inner decision that if anyone in the name of the *āśrama* was in receipt of financial aid from the government, the minister should stop it forthwith. He further added that Vanakhaṇḍēśvara *āśrama* should not be under the aid of government. The *Kṣetra* is self contained and a place where Lord Śiva has manifested. He disagreed with Siva Charana Dixit who wished to take grant. The Svāmiji declared that the *Kṣetra* was a place meant for meditation and *sādhanā* and was able to stand on its own legs without government's support. The chief minister returned.

In the afternoon of the same day, Śrī Svāmiji told devotees that he had a vision of sage Paraśurāma and that the *Kṣetra* was exclusively meant for Śākta aspirants. It was for this reason that he stayed in the *Kṣetra.* The Svāmiji added that sage Paraśurāma was the preceptor of Śākta *dharma* and that in *Paraśurāma Kalpa*, composed by him, he had described *Brahmāstra Vidyā* and mode of worship of Pītāmbarā Mātā.

Shunning Wealth and Ego

On a certain occasion, Gaudaji from Mathura visited the *āśrama* for a *darśana* of Śrī Svāmiji. As he had secured a job, he desired to offer his salary to the Svāmiji (evidently that of the first month). He did so. Instantly, the Svāmiji came out with his comment that wealth or money was meant for the worldly and that the offering of salary to him was unwanted. He

further added that he wished for company of true devotees who could be placed in the first grade. Giving an example, he said that just as a serpent enters an anthill directly, a true devotee ought to approach the *guru* directly.

Removing Obstacles in Sādhanā

Yaduvir Sinha of Aligarh, a Judicial Magistrate of U.P., has a very interesting experience to convey. Once a soul, formless, (*sūkṣma śarīra*) approached him and said that he need not be frieghtened because he cannot be seen by him. The magistrate on one occasion at night was writing a judgement on a case and he cast his eyes on a certain file. The file appeared to him as a mirror through which the magistrate saw the vision of the formless soul which had spoken to him earlier. The vision was a middle-aged *sādhu*, with very sharp eyes, white beard and white complexioned. The vision said that it would speak if permitted. The magistrate allowed it to speak. The vision assumed its real physical form and sat on the table on which the magistrate was writing. The *sādhu* told him that both of them were born in the previous birth in village Rankutta on Agra-Delhi road and that they were *gurubandhus*; that he (the magistrate) was born in the family of a Thakur, that his name was Thakur Tulsi Ram, that his house still existed in the village, he left home in his very young age and became a *saṁnyāsī*; that both were practitioners on the Yamunā, in the Reṇukā Ghāṭa, that after *sādhanā* of 22-23 years he fell out of it and became single-handed and died. Subsequently, he took his birth in another Thakur family in village Syana in Bulandshahr district and in the same physical form he was in the company of the *sādhu* who turned into a *preta* (spirit) due to obstacles in *sādhanā* and falling out of it. The *sādhu* said that as he and the magistrate had one and the same preceptor, he came near him out of affection. The spirit told him that if he continued *sādhanā*, it would help him and that he should meditate him in the form of a *sādhu*. Then the spirit left the place.

The magistrate, having known this background happened to go to Agra and broke his tour in village Rankutta, stopped his jeep near his old house where a retired police Daroga was put up. He went inside and made formal enquiries by which he was told that 80 years ago one *mahātmā*, named Tulsi Ramji lived there, that he was an aspirant in Reṇukā Ghāṭa, and his name was Tulsi Ram.

The magistrate returned. On one occasion he meditated on the *sādhu* who appeared as told earlier. The magistrate offered his gratitude to the *sādhu* who continued to be in the house as a member of the family. The *sādhu* made it a practice to give astrological advice, but sat on the lap of the magistrate during meditation. It amounted to a break in *sādhanā*. The *sādhu* told him to act as per his previous birth's preceptor's teaching to practice *Kuṇḍalinī Yoga* which he was not able to do as he was a *preta*.

While the magistrate was engaged in official duty in court, the *sādhu* would sit by his side and convey what he wished to say through his ear. The advocates observed change in attitude of the magistrate and took him to be mentally imbalanced. A few good friends of the magistrate who knew the real situation in which the magistrate was placed suggested that he should go to Datia and meet Śrī Svāmiji Mahārāj. On their visit, the Svāmiji told the magistrate that the *sādhu* was creating obstacle in *sādhanā* and that he should not play into his tricks. The Svāmiji picked up water, infused it with *mantra śakti* eleven times and threw it in four quarters. He said that he should do like it, sit in the middle and meditate; that the spirit (*sādhu*) or anyone could not disturb him. Then onwards the *sādhu* stood at a distance from him and accepted that the magistrate had attained higher level than him, that he would not be in his company thereafter and went his way.

This is an illustration as to how Śrī Svāmiji Mahārāj by his blessings aided practitioners to carry on meditation without being harmed by others.

Another instance is that of Ramakrishna Varma. He used to do *japa* while asleep. Once he had the vision of two deities and got frightened. He got up and attended to nature's call and slept again. He saw the vision of two deities again. He stretched out his tongue and asked the deities why they should trouble him. He went to toilet and returned to the Mandir and began meditation. When he informed Śrī Svāmiji about the vision he had, he was told that in the course of awakening of *Kuṇḍalinī*, two *yoginīs* gave him the vision and was to pursue *Japa* further.

Stood for Brahmajñāna for Social Reform in a Positive Direction only

Two Judicial officers from Allahabad High Court, named Vajpai and Agravala visited *aśrama* at Datia and took *darśana* of Śrī Svāmiji Mahārāj. Vajpai's son was in England and for his marriage, both had sought the aid of Śrī Svāmiji. The Svāmiji, probably having understood the circumstance, admonished both the visitors and said that his knowledge was *Brahmajñāna* and that it is to be utilized for reform in a positive direction and not for black art and magic. He added that for their desire, he would not make use of his *mantra śakti*; that a *santa* would always speak the truth and stand by it and that poison does not ever mix up with nectar.

On the contrary, Śrī Svāmiji Mahārāj transformed a sincere devotee named Baholia who was a chain smoker and gave it up on the advice of Śrī Svāmiji. Subsequently, he secured a good job in Jhansi Secretariat. He had been told to do *japa* for thirty days at the rate of a 1000 per day. He was advised to live on what he earned by fair means as his own and not long for others' wealth and property. The Svāmiji told him that he never performed any miracle, but took over upon himself the sins of those whom he decided to protect. He gave the illustration, *par excellence*, of Jesus Christ, who took over sins of his fellowmen, blessed

them even at the time of his crucifixion. He further added that he was to guide the devotees and *sādhanā* is left to be attained by the latter. On many occasions, Śrī Svāmiji said that he liked to absolve the devotees from sins for their protection and progress. As a staunch follower and supporter of Hindu *dharma*, he frequently highlighted its significance and everlasting impact, because it is based on truth, unchangeable and indestructible. He regretted narrow-minded outlook of some people.

Showed Right Path – Led Kindly Light (Gurukṛpā)

On a certain occasion, a group of devotees arrived from Jaipur to Datia. They were *jijñāsus* (desirous of knowing the Absolute) and were asked to sit in Śiva Mandir by the Svāmiji. As they were given to rational thinking they began to discuss, why the Svāmiji asked them to sit in Śiva Mandir. A few among them had made great progress in spiritual attainments and had *jñāna dṛṣṭi.* Some of them, while sitting in *prāṅgaṇa* saw the vision of colours - saffron first and then they also had an experience that all the devotees were immersed in blissful delight and sometime later the colours slowly disappeared. A disciple of Śrī Svāmiji, then informed him who joined the group of devotees and saw them with utmost compassionate eyes. All of them took food and returned to Jaipur.

Before the same group came again to Datia, Śrī Svāmiji while in Dholpur said to Vaidya Bhagat Ram that he did acts in a topsy-turvy or retrograde way in the world to which all shared the joke. In the next Śarannavarātrī festival, the Jaipur group of devotees arrived to the *āśrama.* Worship in Śiva Mandir went on till midnight. Just then the devotees saw a ferocious serpent coming towards them. Bhagat Ram and Yogesh were frightened, forgot *mantra* and went on turning beads mechanically. They could only think of Śrī Svāmiji for protection. Śrī Svāmiji arrived on the scene and the devotees informed the matter. Śrī Svāmiji said that he had not seen a serpent though he was there for the last thirty five years and asked them to show the serpant. Evidently, it had made its way somewhere, Śrī Svāmiji gave them courage and went away. The devotees realised that the *guru* was greater than *mantra* and he would never leave them unprotected. They also realised *guru* often saying that Truth is God, that whatever a man does, he should do whole – heartedly and with faith.

Pandit Kaladhara Tivari, a native of Varanasi was in the service of Dholpur *riyasat* as *Vitta saciva* (Financial secretary). In his personal life he was a *Upāsaka* of Baṭuka Bhairava. He also contributed scholarly articles to *KSA*, published from Gorakhpur. On a certain occasion, Śrī Svāmiji visited Dholpur when the officer met him. The effect of *gurukṛpā* is so much that the *guru* himself goes in search of the disciple. It was true of Tivari as he was also a practitioner. In his level he thought that there was none to solve his spiritual doubts. But when he saw Śrī Svāmiji, he felt that what he had learnt was a pittance before that of Śrī Svāmiji's. He paid respects to the Svāmiji which gave him much delight. He accepted Śrī

Svāmiji as his *guru*. Śrī Svāmiji had encamped at Jalor Narayan Sinha's house. No sooner than he finished his official duty did he come to have *darśana* of Śrī Svāmiji. He sat for hours together before Śrī Svāmiji and shed tears to have his *darśana*. Both carried on conversation in *purviā* language *i.e.*, Kāśī dialect. They felt as though they were natives of Kashi. Śrī Svāmiji knew several languages. However, he forgot mundane matters as he would be in a state of bliss (*svarūpa jñāna*).

Śrī Svāmiji quoting *Bhagavadgītā* would always be saying that faith and trust in God and *sadguru* were necessary for an aspirant. On a certain occasion Satyadev Sharma of Jhansi conveyed his intention to go on a pilgrimage to Badari and Kedar and sought his consent. Śrī Svāmiji agreed. He undertook tour and saw Svāmiji on his return. Śrī Svāmiji enquired how his tour was to which he began crying and admitted that having a *sparśamaṇi* (the gem of which the touch turns iron into gold. Philosopher's stone) in Datia, he went on tour seeking God elsewhere. He prostrated before Śrī Svāmiji and declared that he himself was God. Śrī Svāmiji still asked him to narrate his experiences in tour when he met *santas* and practitioners. He replied that after reaching Gaṅgotrī, he met two *sādhus* to whom he told that he was a native of Jhansi and that he came in search of a *yogī*. The *sādhus* questioned him whether he had heard the place name of Datia where a *guru* in the form of Īśvara stayed and said that his *darśana* was enough. Śrī Svāmiji replied that what all had happened was illusory. When an attendant of the *āśrama* asked Svāmiji to tell in detail, he said that illusion was so powerful that even epic hero Arjuna fell a victim and the Divine chariot could move only when Lord Kṛṣṇa took his seat in it. Thus, the life and mission of a true *santa* who led kindly light and showed the right path was fruitful because even atheists get reward.

A doctor of Indian medicine, named, Narayan was an *elite* and owned a 'firm' manufacturing Jyotismati products. He had employed Vanamala Shastri, a humble and poor man to sell the products. He was in the practice of giving more medicine to some according to his decision. On one occasion, the owner happened to observe this and informed the same to Śrī Svāmiji who apprehended commercial factors penetrating the firm. The result was the closure of the firm. It was only after Shastri admitted his mistake that the firm began to function as before.

Śrī Svāmiji showed sympathy only for the dedicated irrespective of their wealth and status. In the *āśrama* Vaidic programmes were conducted every day specially on the occasion of Gurupūrṇimā. On one occasion a rich man beat a boy attending to *āśrama* work. The Svāmiji could not put up with the attitude of the rich man and told him not to attend the *āśrama* on the occasion of *Gurupūrṇimā*. It was a custom in the *āśrama* that those who come there were to bring their own food, that only aspirants were to visit and the *āśrama* was not a place for luxurious life.

On another occasion the Svāmiji chided with presupposed anger, a doctor (*vaidya*) who had given up his daily food and made a collection of rice and wheat which he gave as charity. He approached Pītāmbarā Mātā and felt ashamed. The Svāmiji advised him to do one – and – a quarter lakh Gāyatrī *japa* and not to make charities to satisfy ego.

Utility of Anuṣṭhāna: Success in Election of Chaturbhuja Sharma

Chaturbhuja Sharma contested a certain election for the success of which Ramadas and Durga Prasad conducted *anuṣṭhāna* in Uraiah. While counting was on, the news was spread that he suffered a defeat. He felt ashamed. The persons engaged in *anuṣṭhāna* began *japa* of Goddess Dhūmāvatī. The result was that on ballot boxes not yet taken up for counting the vision of Goddess Dhūmāvatī sitting on them (the boxes) with a hunter in hand, was experienced by the persons in meditation. Ultimately, when those boxes were counted, Chaturbhuja Sharma was declared successful. The persons who did *japa* for him received a sum of ₹ 300 only as gift. The Svāmiji, citing this, told devotees that an aspirant should have unfailing faith in the goddess, that suspicion ends in superfluity and that he takes after the *bhavana* that he reposes in mind.

Led Kindly Light to Devotees Giving Up Riches, Hypocrisy and Misuse of Mantra Śakti

On a certain occasion a person expressed his desire to Śrī Svāmiji to accept him as his disciple, to which the latter related a story from the Bible. Just as Jesus Christ exhorted his devotees to abandon all types of wealth, even a wallet, Śrī Svāmiji told his devotees to do so if they desired to become his disciples. He further said that it would be possible to pass a camel through a needle's eye, but impossible to change attitude of the wealthy and the egoists. He added that for an aspirant, wisdom, patience and mental concentration were essential to reach the goal.

An advocate was a loyal devotee of Śrī Svāmiji, but accumulation of excessive wealth brought his fall. To Śrī Svāmiji, after entering the portals of the *āśrama,* one ought to meditate on the Mother Divine without laziness and one should not do the condemnable acts. He shunned persons chattering in the *āśrama,* putting on a show that they have given up all material things.

The Svāmiji Mahārāj cited another instance of an advocate who had attained *siddhi* of Baṭuka. But he became proud, misused his *mantra śakti* and took to wicked deeds by foretelling people on lottery etc. though Śrī Svāmiji Mahārāj gave him enough of good advice not to use his *siddhi* for willful acts, he turned a deaf ear and continued his evil practices. Once the Svāmiji even went to his place Uri and warned him not to perpetuate his wicked deeds. He added that his entire family/generation would see ruin only if he still continued as before

and put off the light in his room and returned. Still he was averse. At last he lost his *siddhi* (power attained) and came to Śrī Svāmiji Mahārāj who told him that *siddhi* once lost could not be regained and that he failed to use his power for achieving good deeds. He, finally met with misery and poverty for not adhering to Guru's words.

Another instance similar to the above is that of Dasiguru, who was in attendance on the Svāmiji. Once he came to Jhansi to participate in a marriage function. As it rained heavily, marriage function did not materialize. However, Dasiguru who was in the midst, stating that prevention of rain is in his hands began to meditate. Rain stopped but he grew too egoistic and failed to take back the *mantra* used earlier for the purpose. It so happened that a little child struck him on his head and caused injury and pain. He did not consult a doctor immediately. The result was that x-ray taken later indicated suffering for two years. His mother shed tears and asked him to go to Datia and take *darśana* of Svāmiji. He acted accordingly. The Svāmiji Mahārāj directed him to recite a *japa* for three days and finally he was cured of the ailment.

Protection to Devotees in Right Path Enduring Hardships: Reforming Zeal

Just as the Svāmiji would be intolerant of misuse of *siddhi* and wicked men, he was highly helpful to men of endurance and following the right path.

A certain postman of Jhansi had misappropriated a sum of ₹ 80 only. He saw Śrī Svāmiji Mahārāj at Datia and related his plight. The Svāmiji instructed him to sit in the corner of the verandah of the *āśrama* from morning till evening. He did so. Meanwhile several persons from Jhansi came there and frequently made enquiry about the postman. The postman repented the whole day for his wrong action. The Svāmiji must have felt that it was enough punishment for him and asked Dr. Talwar to help him. He also instructed the postman to pray the Mother Divine in the evening.

The wife of Dr. Talwar had a desire to complete M.S. Degree in surgery which materialized by the grace of the Great Mother. The family conducted *bhajana* to express gratitude to the goddess.

Singing in praise of God Almighty and *satsaṅga* was much valued by Śrī Svāmiji Mahārāj. The daughter-in-law of Dr. Vaidya Raj Sharma of Jhansi Smt. Snehalata devi had been cured of her ailment (heart inflation) and started a fresh leaf in her career as a result of Śrī Svāmiji's grace. Śrī Svāmiji gave his *darśana* in her dream and administered a cup of apple juice which acted as a medicine and gave her relief. So, the family paid a visit to Datia and offered plates – full of sweetmeats which Śrī Svāmiji distributed to everyone in the *āśrama*. The words of praise on Śrī Svāmiji were not liked by him and asked the devotees to attend to their daily routine.

Śrī Svāmiji Mahārāj used the above incident to emphasis value of celibacy in *sādhanā*, gave examples of great men and women in history and legends to their mighty attainments by observing *brahmacarya* and added that God Māruti is an instance *par excellence* in this regard. He himself knew use of *gadā* and observed strict celibacy. Addressing one Muni, the Svāmiji said that he had received Māruti *mantra* already and that he should adhere to celibacy. The devotees realized the value of time, gave up indulging in quarrels and took to a life of meditation.

The Svāmiji respected learned men and arranged for their lectures or discourses whenever they came to the *āśrama*. When Pandit Giridhar Chaturvedi Sharma visited Datia, he gave a discourse to the devotees. Similarly, the Svāmiji used to get convinced on positive arguments. Once Mohan Lal came to Datia on the occasion of *Guru paurṇimā* and expressed his desire to offer *pūjā* to Śrī Svāmiji Mahārāj to which he said that he had not received invitation and that he was not his *guru*. Mohan Lal replied that Śrī Svāmiji was a *Rāṣṭraguru* and he being in the Rāṣṭra was eligible to offer worship to him. The Svāmiji appreciated his tactful conversation and accepted *pūjā*. Likewise when Chandrasekhar Azad, the famous freedom fighter of India met Śrī Svāmiji in disguise, he had to reveal his real identity.

The Svāmiji Mahārāj's compassion was well known. One Hiralal, an attendant was in the habit of preparing tea with devotion and offer it to him every day. He had purity of mind. On a certain *ēkādaśī*, news was spread that the attendant died. The Svāmiji said how he could die without offering him tea that day. In reality, Hiralal was still preparing tea to be given to Svāmiji. After a few years he died and Śrī Svāmiji aided him to attain *sadgati*. Similarly, Śrī Svāmiji Mahārāj blessed brother of Hiralal, Jaikishan who was working in a mill to attain *sadgati* after his death. By the grace of Śrī Svāmiji, Jai Kishan attained *puṇyaloka* by a golden celestial plane.

Mantra to be Recited Correctly

Śrī Svāmiji Mahārāj would not tolerate mispronunciation of *svaras* at the time of *Sasvaravedaghoṣa*. When once a Scholar committed a mistake, he corrected him and also cautioned him.

However in one case a scholar made a mistake on account of ill health to which Śrī Svāmiji took kind consideration and arranged for his medical aid. He was Ācārya Ramanāthaji Sharma, the chief *ācārya*. He fumbled in chanting *mantra* on an occasion of doing a *yajña*. Immediately on the advice of Śrī Svāmiji he was admitted to a hospital at Jhansi by Dr. Yogesh Mishra. However, this was only wordly etiquette and Śrī Svāmiji knew that the Vedic scholar's lapse was due to *maraṇa prayoga* (*abhicāraka*) or effect of blackart on him. So, he was cured by the blessings of Śrī Svāmiji.

Importance of Music in Spiritual Attainment

On the occasion of celebration of a *yajña,* Śrī Svāmiji had invoked Caṇḍa Rudra Brahmakāmakaḷā Rudrēśvara for protecting the rituals. On this occasion, he brought to the attention of devotees that music has immense impact on spiritual *sādhanā* of an aspirant/ practitioner. He even cited the example of sant Surdas whose sonorous voice had doubled the value of his mystic songs. He added that those who recite/chant the *mantras* according to *svara* (syllable) would reach Heaven, *i.e.* attain bliss.

Śrī Svāmiji Mahārāj had installed God, Kāḷa Bhairava in the Śakti *Pīṭha* as He is the presiding deity of music. Therefore, several musicians made it a point to visit the *āśrama* and offer their *sevā* to the Goddess. Their number is beyond fifty of whom mention may be made of Visnu Digambara, Adilkhan, Nikhil Banerjee, Kumāra Gandharva and Sarjan Mishra. These dons of music would offer obeisance to Śrī Svāmiji Mahārāj after their *sevā* and get back.

On a certain occasion, Alladin Khan was supposed to play Sarod in *rāga,* Drupad in the palace of the prince. Just half way on the road to the palace was the *āśrama.* He desired to take Svāmiji's *darśana.* As it was midnight he hesitated to see Śrī Svāmiji. Finally, he resolved to see Svāmiji Mahārāj being convinced of the fact that to sing before Śrī Svāmiji Mahārāj, the Samrāṭa is preferable to sing before the temporal petty prince.

Another musician, named, Salila Shankar came to the *āśrama* to play on Sitār. But Śrī Svāmiji Mahārāj was not in favour. So, he sat outside the *āśrama* and played on Sitār, all through the night in the most appealing tunes. Finally, Svāmiji's disciple, named, Revaram requested him to bless the musician who was called in and was congratulated on his performance, dedication and concentration. Śrī Svāmiji taught him a *mantra* and advised him to realize Brahman, sing in firm resolve and contribute to the nation's greatness. He also gave the analogy of how bhakta Druva sat on the lap of Mahā Viṣṇu.

Another famous musician was Mir Adilkhan who held the third rank among the musicians of India. But he would always feel that there was some shortcoming in his performance and met Śrī Svāmiji Mahārāj, who expressed his intention to teach him a *mantra* in Sanskrit or Arabic, leaving the choice to him. However the musician replied that he would prefer the blessings of Śrī Svāmiji to any other *mantra.* Later the musician passed away by a chronic acute disease the news of which was given to Śrī Svāmiji who instantly sat with a straight back, showing his left part of chest said that he was pained. In his estimation, Mir Adilkhan was a great Fakir and blessed him to attain *sadgati.*

Inculcated Sense of Patriotism

Śrī Svāmiji came to know during partition of India the sad plight of Hindus in Naokhali

disturbance. He was of the view that a country where women are not respected would meet with destruction. He also expressed the truth that women are symbolic of the Divine Mother. As many Hindus had been converted to Islam by force in Naukhali, Śrī Svāmiji gave his consent for reconversion of these persons into Hinduism.

This occasion saw the visit of foreign tourists mostly of German origin to Datia. Among them was, as rightly inferred by Śrī Svāmiji, a philosopher and spiritualist who said to himself that in Śrī Svāmiji, he discovered a great *Brahmajñānī* who had not been recognized as such and taken care of in India. So he invited Śrī Svāmiji Mahārāj to Germany where he would find a place and people befitting his spiritual attainments. To this Śrī Svāmiji replied that he had obtained bliss in the land of his birth and in case his services were necessary to Germany, the Divine Mother would make him take his birth there. He also added that he had found values of humanity and fellow-relationship in them and returned to his abode. Subsequently he angrily commented on the devotees in the *āśrama* as a media of social reform in India that the west had attached significance/priority to four norms of social conduct, namely, punctuality and dedication to duty, exerting oneself in hard labour with endurance and patience, identifying oneself with the nation's service and respecting the learned. The Svāmiji also paid tributes to the high level of administrative efficiency in the West. In turn, he chided Indians in not emulating the West in the best of social values but in dress and dining only. Referring to low level of agriculture in his days, he said that India is mainly an agricultural country, but Indian agriculturists thought it below their dignity to call themselves as peasants and equally the Indians to style themselves as Indians, which indicated lack of sense of patriotism. The entire gathering was dumb-founded and sat silent.

The Svāmiji Mahārāj pointed out the need for a better social organization for which the *āśrama* had to be set up and not for personal gains and so saying he left their company. Before he could partake, he declared that God incarnates in santas only to uplift and reform of the laymen in streets. Śrī Svāmiji Mahārāj virtually stayed in the *āśrama* for 55 years. It is generally believed that he, then having left his physical form took his abode in the form of a stone in Vanakhaṇḍēśvara.

Compassion, the Divine Aspect in Svāmiji

On a certain occasion the Svāmiji left home before he became a *saṁnyāsīn* at which his mother shed tears. However he consoled her that both could visit Kashi. After reaching the bank of the Ganges the Svāmiji asked his mother to take rest in the Dharmashala. Then he touched her feet out of reverence and gratitude and renouncing everything, he left the Dharmashala. The *SK* does not furnish details of renunciation such as date and other antecedents, probably because, he had no desire to give publicity. While going he asked others to follow his example and not to stilt in outward expression, dress etc.

Subsequently, the Svāmiji reached Siddhanātha in village Nemavarta, 24 kms from Harda railway station. Siddhanātha has the reputation of being the place of pilgrimage as there is the ancient *āśrama* of sage Mārkaṇḍeya. Hence the Svāmiji stayed there for some months, carried on deep meditation and realized bliss and Ultimate Truth.

To illustrate the futility of wealth and women in self realization, the Svāmiji related to his devotees a paurāṇic anecdote: Once Viṣṇu saw the forehead and feet of his Spouse, Śrī Lakṣmī and found a black mark at both the places. After ascertaining the reason, Śrī Lakṣmī appears to have replied that devotees prostrate on Her feet their heads bowed down and hence the black spot on the feet; while to true *saṁnyāsīns,* She herself places Her forehead on their feet which accounts for the black spot on Her forehead.

Dr. Motilal Khaddar Shastri during my visit (1991) was the Executive, supervising all the activities of the Pītāmbarā Pīṭha in Datia. He had the good fortune of being the close associate of Śrī Svāmiji for over fifty years.

On a certain occasion he was seen by the Svāmiji, carrying a bundle of old clothes in his arm. The Svāmiji made enquiries as to what it was. Dr. Motilal related the details: that an old woman gave it intended to be offered to the Svāmiji. But as the Svāmiji was engaged in meditation; it was to be offered to the Svāmiji Mahārāj later; that it contained gram. The Svāmiji asked Dr. Motilal as to why it was not given to him later, to which the reply came that the gram had turned bad because of the gap between the old woman entrusting it to him and break of meditation by the Svāmiji and hence it was not given to him. However, the Svāmiji came to know that the old woman had given it to him out of respect and love and said to Dr. Motilal that it had to be handed over to him and not taken back. The whole day, Śrī Svāmiji ate the bad gram only as his food. Evidently the Svāmiji had discovered dedication and sincerity in the old woman. He reiterated to his devotees around him the Glorification of the Great Mother and exhorted them to do genuine *japa* instead of eating sweetmeats. He made known to them the omnipresence of the Goddess including the gram given to him and retired to the garden.

Overcoming Effects of Evil Spirits

Svāmiji Mahārāj, once took to illness due to effect of evil spirits. But he was neither interested in punishing the evil spirits nor regaining health. However, devotees around him grew anxious and drew the attention of the Svāmiji to his ill-health. The Svāmiji asked them to send word to a jailor, named Narayan Singh and the Headmaster of a school in Dholpur where he lived for two years before coming to Datia. They also arrived and took care of the Svāmiji who gradually recovered his health. The name and fame of the Svāmiji increased still further.

Saw Brahman in One and All

In Datia, on a certain day, a black scorpion bit Śrī Svāmiji. But he was least perturbed. He did not even seek any medical aid. He saw *Brahman* even in the scorpion.

Possessed Parokṣajñāna: Profound Knowledge – Not Pompous

Veni Shankar Sharma, a Member of Parliament desired to know efficacy of seed syllable from Śrī Svāmiji. He had a good knowledge of *Brahmajñāna*, but in his opinion he was yet to know more or knew nothing. He had composed a book on Svami Vivekananda in which he had omitted the Part relating to Ajit Sinha and the former. He presented a copy of his book to Śrī Svāmiji, concealing the fact. Śrī Svāmiji at once commented that the author had made a omission of the portion relating to Ajit Sinha. The author immediately came to know his lapse and was convinced of the fact that a *Parokṣajñānī* like the Svāmiji was well aware of it. He suffered from pain in the leg and used to massage it with hot water. When he consulted Śrī Svāmiji about the pain he applied soil by which he got relief.

Ram Narayan set out to Datia from Brindavan. On the way he broke his journey at Dholpur and reached Kailāsadhāma, where Lakshminarayan gave him a fruit to be delivered to Śrī Svāmiji. After reaching Datia he offered the fruit to the Svāmiji, who lost no time in replying that the fruit had already been received by him. Lakshminarayan expressed surprise and asked as to how it was possible. The Svāmiji explained that man's effort is conditioned by nature and its environment while that of saint's is beyond visible boundaries; that if the intention is fulfillment of desire, one has to go in search of it while the same goes in search of one who is destined to have it. Lakshminarayan, a devotee from a long time was gratified and offered a gift of ₹ 2 to Śrī Svāmiji, who told him that he had many responsibilities, marriage of daughters in particular, which required payment of dowry. Returning the gift, the Svāmiji said that he should keep it in a cloth without spending it. However, he converted it into a *Yantra* and wore it on his body. Śrī Svāmiji's intention to keep him happy and secure is clear from such instances.

Dr. Mishra and Rachchapal Sinha desired to offer *pūjā* to Śrī Svāmiji and went to Datia for the purpose. But they took as offering saltish dish instead of sweetmeats to Śrī Svāmiji. A *parokṣajñānī* like Śrī Svāmiji lost no time in understanding the motive of the visitors — evidently to put him to test. In turn Śrī Svāmiji liked to test them. On the way the car in which the few visitors were travelling suffered a collision with another car. They paid some money to the other driver and proceeded further. But the engine of the car failed. Still they were bent upon seeing Śrī Svāmiji and take food only later. Śrī Svāmiji had commented earlier in the *āśrama* that when devotees visit their santas, they would see to their protection. By the evening Dr. Mishra and his friend reached the *āśrama* where complete silence prevailed. They entered

the *āśrama* and found Śrī Svāmiji sitting and he received respects from the visitors. They saw body of Śrī Svāmiji swelled up and huge. They could realize what was happening in Śrī Svāmiji's body, particularly, *tejas* beaming out of the body. The visitors were dumb-founded and came out. They began a discussion of the scene they had seen. Just then the compassionate Svāmiji appeared before them and questioned as to what they were speaking about. He added that what they had seen apparently was an illusion. The visitors said to themselves that if they had returned without seeing Śrī Svāmiji when their vehicle got stuck up, they would have been denied of the *Supreme darśana* of Śrī Svāmiji. The author of *SK* says that one should see things by 'inner eye'; that if the *guru* takes it to the mind, he would certainly draw the disciples towards him and that sins would be removed by *satsaṅga* of the *guru*.

Gopal Das was a devotee of Śrī Svāmiji. He had been arrested and was to be hanged. But on the occasion of hundredth birth anniversary (*janma śatābdī*) of Mahatma Gandhiji, he was acquitted without being hanged. In the celestial court of the Goddess he was not to receive punishment of hanging. For having reposed deep faith in the Svāmiji and the Goddess, he was not punished. Along with him, a few others also were set free. Gopal Das visited the Svāmiji Mahārāj, and related the whole story and offered prostration. The Svāmiji said that earlier he was destined to suffer some sort of punishment and that was why he was not acquitted. He added that such a help was not to be done as for as an individual was concerned, but could be given to a group in the larger interests of society.

An astrologer seems to have told Gopal Das that at a certain age he would die as his longevity would be over. But he was lucky enough to obtain grace of Śrī Svāmiji and *upadeśa* of *kāḷamantra*. On the day he was supposed to die, he got headache and even lost consciousness for some time. He had the vision of a black man (evidently the Lord of Death *i.e.* Yama) who came near him. Still he continued *japa*. He also received a few blows by the black man. But he was saved from death as he prayed to his *guru*.

During nights the Svāmiji Mahārāj would not allow anyone to take rest in his chamber. Only a few very close associates who used to attend on him if necessary, slept there. Among them were: Mahesh Tiwari, Srikanth Saksena, Munna Pande, Hargovinda Svami, Badan Sinha and Bhola Nath. On a certain night, only Bholanath was sleeping in the chamber. In the midnight he saw in the eastern horizon, a glow, circular in form which was approaching the *āśrama*. It got down near Haridrākuṇḍa and touched the ground. Later it took the form of a tall human being and entered the *āśrama*. Bholanath felt that his entire body was up with flames (glow of light). As the tall human being entered the *āśrama* it seemed to reduce its size and assumed a normal shape. At this vision, Bholanath was not freightned but lost his speech and sat down as though fixed to the floor. The vision went as far as the rest room of Śrī Svāmiji and stood there. It found a stick hung to the door-lock and did not proceed

further. It sat in front of the door and prostrated to the Svāmiji and then disappeared. When Śrī Svāmiji was asked as to who the vision was, he said that the place is the abode of Lord Śiva to which realized souls and dwellers in the other worlds stroll about to have *darśana* of Lord Śiva and added that if they found persons sleeping there, they would retire.

On another occasion they saw the same vision. But it did not proceed towards the rest room of Śrī Svāmiji, as before, but entered the main shrine of Pītāmbarā Mātā, though the door-way and windows had been closed. The moment it entered into the shrine, the lamps extinguished which again shone after the vision came out. According to the Svāmiji, peculiar types of souls roamed about there. All those who used to sleep at night in the *āśrama* saw the vision. Badan Sinha used to sleep there for the past five years.

On still another occasion, Badan Sinha saw such a figure again. The figure had visited the *āśrama* in a celestial plane. The figure approached the Svāmiji. The day happened to be the day of celebration of marriage in the house of one of the associates. All were absent except Badan Sinha. When he saw the figure, he was dumb-founded. The figure wore a beard (like Aurobindo Maharṣi). It came out after 15 minutes and retired by the celestial vehicle. The other associates joined Badan Sinha thereafter. The Svāmiji when asked said that some one who had doubts in spiritualism would visit him for clarification.

Appraisal of Western Philosophy: Dialogue with Western Philosophers on Divine Communion

The next morning when Śrī Svāmiji was in a smiling mood, one of the devotees confessed that the general observation that Indians are illiterate and unsophisticated is not without truth and paid his respect and gratitude for having contributed richly to their social uplift.

In the meantime, three foreign scholars given to spiritualism paid a visit to the *āśrama*. They were: St. Francis, St. Josef and St. Peter. They took their lodging in the Guest House of the *āśrama*. They had heard about the spiritual attainments of Śrī Svāmiji who used to sit under a tree and meditate. The philosophers carried on dialogue with the Svāmiji in Hindi as far as they could manage. They were aspirants. They asked Śrī Svāmiji that it is natural for an aspirant to desire communion with God and whether God seeks the same with men. To this Śrī Svāmiji answered that he was not aware of the nature of their spiritual problem in their country but added that God himself voluntarily seeks the communion with the aspirant in India and if they also could make a clarion call to God, He would also wish to see him/them. The spiritualists further desired to know from the Svāmiji whether he had the vision of God. The Svāmiji questioned them whether they had the vision of God or Jesus Christ and added that human relationships assume the form of father and son at different times and that they would do well to ask Jesus Christ while they were in sleep as to who his Father is and that Jesus would show. Accordingly, the three men prayed Jesus in their sleep. Jesus

duly answered their call saying that the *santa* whom they had visited then was the Father. Jesus is believed to have shown a figure declaring that he is the Father. The three philosophers realized that Śrī Svāmiji was a man-God, got clarification of their doubts and returned, supremely satisfied.

Miss. Ellis Boner

Miss. Ellis Boner of Switzerland had come to Kāśī to know more about *Kuṇḍalinī, Haṭhayoga* and *Mantra japa.* But she decided to pay a visit to Datia and obtain knowledge of Yoga and path to attainments from Śrī Svāmiji Mahārāj himself. After meeting the Svāmiji, she was asked as to why she chose to come all the way from Kāśī to Datia. She replied that she did not like possessing half knowledge and preferred perfection in it and accounted for her trip to Datia. The guidance given by Śrī Svāmiji Mahārāj to her provided enlightenment to the *saṁnyāsīs* in the *āśrama.* Śrī Svāmiji, who was well versed in *kuṇḍalinī yoga* explained the process, how *kuṇḍalinī* once awakened reaches *anāhata* and the *cakras* in the human body; that *prāṇāyāma* is absolutely essential to *kuṇḍalinī yoga*; that *haṭhagoga* is the *rājamārga* while other *yogas* are paths to reach the goal and added that initiation by a competent *guru* is very much necessary to a practitioner in *yoga.*

Dube

On an occasion when Śrī Svāmiji was going through a letter from U.S.A., a visitor named Dube came to the *āśrama.* The Svāmiji told him to see him later. The letter from U.S.A. had made a reference to *prasthānatraya* of Śrī Śaṅkarācārya. Śrī Svāmiji, giving the details, commented that the West has no definite knowledge of the East. He further instructed a disciple to send to U.S.A. the copy of the work of Vasudev Goswamy which would provide the needed clarification.

On the same occasion, at the time of lunch, Rajamate Sindhia came to the *āśrama* along with two foreigners. However, Śrī Svāmiji sent word that they should wait for some time as they failed to keep up to time. Later Śrī Svāmiji Mahārāja interviewed them and explained the meaning of the term *tantra,* relation between Hindu and Buddhist *tantras* and yogic practices such as *sahasrāra.*

Rectified Wrong Thinking – Imparted Vision: Discrimination not to be Made as Brahman is One

As the Svāmiji was the founder of the Śakti *pīṭha* of Devī Bagaḷāmukhī, he was a *śākta* by faith. But the Foujdar and the people of Datia had a doubt because the Svāmiji offered prayers to Śiva, Nārāyaṇa and Viṣṇu. Hence the Svāmiji took an opportunity to clear their doubts. He said that God is one, around him to recite even Rāma *mantra*: *Hare Rāma, Rāmā Rāmā Hare Hare* giving up *moha* (desire), *lobha* (greed), etc. amounts to right thinking.

Imparted Faith

A snake had taken its abode in the *āśrama* from a long time. Vrajanandan Shastri used to sleep near its abode in deep faith to Svāmiji. After a few years, the snake disappeared.

The experience of Brijmohan Jatsi who turned a devotee was made known to the people before arrival of the Svāmiji to Datia. Jailor Narayana Singh asked Pandit Brijmohan Jatsi to take *darśana* of Śrī Svāmiji Mahārāj while he was in Dholpur. But Brijmohan was not much inclined to see the Svāmiji as he had no faith and many fake Svāmiji's roamed about in the country. Still Narayana Singh persuaded the pandit to take *darśana* of Śrī Svāmiji Mahārāj. At the same time the Svāmiji sent word through Narayana Singh that he was not a fake Svāmiji who was after money to buy a ticket to Hardwar as many would do. So, on a certain day the Pandit took *darśana* of the Svāmiji and put him to test to make him capable of seeing God Almighty if he were that much powerful. The Svāmiji replied that if the pandit stood facing the wall to the east, he would obtain experience of God. He did so and had the vision of God Almighty. As a result the pandit accepted the Svāmiji as his *guru* without further doubt. He returned home and conveyed the glad tiding to his family. This event strengthened the people's faith in the Svāmiji, who went to Dholpur again for a short while.

At Dholpur the Svāmiji put to shame Chotelal Shastri who wanted to put him to a test to show his spiritual power. The result was that he had the vision of Viśvarūpa Paramātmā in the Svāmiji and surrendered to him.

Śrī Svāmiji Mahārāj in Chambal Valley

On a certain occasion Śrī Svāmiji Mahārāj happened to trod in a forest area in the Chambal Valley. A cobra stood up before him. Śrī Svāmiji asked his followers not to be freightened. The cobra conveyed his respect to the Svāmiji and went its way. The followers were astonished. The Svāmiji told them to have implicit obedience to what a *sadguru* ordains.

Clearing Doubt of a Sentry of Prince of Dholpur

On another occasion the sentry of the prince of Dholpur approached the Svāmiji and expressed a doubt as to how the *parabrahma* could enter the body of men and other beings – animate and inanimate. The Svāmiji showed him the form of the goddess as well as his form. The officer was convinced.

Identification of Mucukunda Cave

By his *parokṣajñāna*, the Svāmiji Mahārāj identified Mucukunda cave of the Bhāgavata times in Dholpur to Narayan Singh, the Jailor.

Others

Gurudarśana has its own benefit to offer. Pradumna, son of Gulab Devi Jain was a Deputy Minister in the Cabinet of Rajasthan headed by Sukhadia. He adhered to the practice of offering prayers to the Goddess every day. After the fall of Sukhadia's Cabinet he was offered a minister's post in the newly elected ministry also as a result of Svāmiji's assurance.

To Badan Sinha who, meditated in front of the *āśrama*, Śrī Svāmiji told to trade in milk instead of vegetables, with the firm faith that Śrī Svāmiji was with him. Consequently, he had a profitable business.

On another occasion Ramakrishna Varma invited Śrī Svāmiji to his daughter's marriage. The Svāmiji said that his presence was not necessary, and that he could not attend. However, he added that he was not willing to cause displeasure to devotees and as *satsaṅga* would be attending, he would be present at the function in some form.

The advocate in his turn used to visit Datia from Jhansi every Saturday without fail. Even a day before his daughter's marriage, he did visit Datia, took *darśana* of Śrī Svāmiji and participated in meditation and *bhajana.* At 4 a.m., he saw a glow of light to which the Svāmiji showed the eastern direction. The glow went that way and became one with the Sun. The Svāmiji Mahārāj who was supremely gratified at his dedication and zeal helped him to attain bliss.

Kumbhameḷā: An Old Man's Desire to Participate

On the occasion of celebration of *kumbhameḷā* at Triveṇī Saṅgama, Śrī Svāmiji Mahārāj was sitting in silence, when an old and poor devotee met him. All others had left the *āśrama* to participate in the *meḷā.* The old man, snobbing, said that his children had left him alone due to his inability to undertake journey and set off to Triveṇī. Their fear was that the old man would meet with death in the *meḷā.* The old man related to Śrī Svāmiji how he was denied of the reward of bath in the Triveṇī and that he had seen the Svāmiji for solace. The Svāmiji questioned him as to why he should weep being fully, aware of the fact that the feet of the *sadguru* is everything in life; that in the *meḷā* several persons get injured or would die and laughed. He also told him the story of a *santa* and instructed him to take bath in Haridrā Kuṇḍa the reward of which was similar to that of *kumbhameḷā.* He preached him that the bath in the waters which assure one liberation was a *tīrtha*; that *yajña* was equal to a *tīrtha* according to ancient lore; that such a bath yields celestial wisdom and purity of mind; that just as waters of the Ganges and the Yamunā would absolve since, *guru's* blessings also yield the same for which he is also called a *tīrtha.* The old man got supreme satisfaction and retired.

Reform of an Atheist: Dr. Yogesh Mishra

Dr. Yogesh Mishra of Dholpur was in medical service and was an atheist. He happened to pay a visit to Datia once when he had the *darśana* of Śrī Svāmiji Mahārāj. At first sight, the impression he got of Śrī Svāmiji was to renounce everything and join his following. But he had a lurking doubt in his mind that all actions of Śrī Svāmiji were the result of magical exercise. However, he was given initiation in Śiva *japa*. After doing meditation for a certain period, the doctor had the vision of Pañcamukhī Śiva. So, he continued doing *japa*. Next the Svāmiji suggested to the doctor that he should read *Bagaḷāmukhī Rahasya*. The doctor agreed and practised. He had the vision of deities of *daśamahāvidyās*. Earlier to his getting initiation, his personal Goddess whose *japa* he did was that of Chinnamastā. When he placed this fact before Śrī Svāmiji, the latter gave him the reply that the effect of his earlier *japa* got transferred to Śrī Pītāmbarā Māi's account.

The doctor had faith in Śrī Rāghavendra Svāmigaḷu also (Śrī Rāghavendra Svāmiji was a 16th century Mādhva saint of medieval South India whose Brindavan is situated in Mantralaya, Kurnool dt., A.P.). He has his devotees not only in India but the world over belonging to all castes and classes. He is known as a boon giving tree of the *Kaḷi* Age). The doctor used to give free medical aid to the needy. He also practiced *yoga*. On a certain occasion he came to Jodhpur from Datia and began his *yoga* practice in a chamber. In the course of his practice, he felt sleepy and could not make out the wall or the roof of the chamber. Further, he had the vision of a huge being; a *triśūla* (trident) made of gold emerged from the east and pierced beneath the place where he was sitting. Gradually, the *triśūla* disappeared and in its place the Svāmiji Mahārāj himself who directed the doctor not to practise *yoga* in an incorrect method and to go over to Datia for learning the proper method; he also demonstrated *uḍḍīyāna bandha* posture of *Yoga*. The Svāmiji disappeared in the form of the trident. The doctor, accordingly, reached Datia and as ordained by the Svāmiji, took bath and learnt the right method of *Yoga*. He repented for his earlier erroneous thinking and *Yoga* practice.

Attitude Towards Political Prisoners

On a certain occasion Smt. Vijayaraje Sindhia was kept in house arrest for political reasons. The Svāmiji Mahārāj had showered his blessings on her. At present she was to be shifted from Gwalior to Panchamadhi. On the way she wished to see the Svāmiji. It was 12 O'clock by night and Svāmiji would be in meditation. So, she just saw the Svāmiji and went ahead. On a still another occasion, she remembered Śrī Svāmiji Mahārāj, probably out of helplessness to overcome difficulties. But she felt assured by the Svāmiji that her troubles were over, that she should act boldly and with peace of mind. She paid a visit to Datia and

told Svāmiji that on account of her lapses, he was put to inconvenience. The Svāmiji instructed her to carry on meditation, if it was possible for her, without any break and that she should spend her time in *satsaṅga* and that her last days would be one of hardships.

Fear of Death Removed – Life Saved

Brijmohan was dreaded by a phobia that he would meet with death in a period of 14 days. He went to Datia and conveyed his fear to Śrī Svāmiji Mahārāj and prayed that his children who were going to be orphans were to be taken care of by the Svāmiji. The Svāmiji assured him that the possible period of his death was a month and not 14 days and assured him of taking care of his children in the event of his death. One of his sons, named, Prakash knew the Svāmiji while he was in Dholpur. He went to Datia where his elder brother was in service as a teacher. He did not join him thinking that he would be a burden on him and thought of committing suicide. However, he saw Svāmiji before his sinful thought could be put into action, Luckily *Śarannavarātrī* festival was being celebrated in the *āśrama* and waving of lamps (*ārati*) to Pītāmbarā Mātā was the occasion when he saw Śrī Svāmiji. The Svāmiji told him that there was no use of putting an end to one's life in an untimely stage of career, that he would study further, secure a decent job and would also retire honourably. In the meantime Brijmohan became diabetic and though he desired to visit Datia, he could not. So again, he sent his son to Datia who had the *darśana* and blessing of Śrī Svāmiji. Fortunately by the grace of Śrī Svāmiji, before he could reach Delhi from Datia, his father recovered completely. However, the father, out of impatience made way to Datia where Śrī Svāmiji beat him. It was symbolic of having overcome danger of death. Śrī Svāmiji asked him as to why he came to Datia. He narrated what all had happened and also added that he recovered from his illness. He gave expression to his spontaneous feeling that Śrī Svāmiji Mahārāj was so great as to conquer even the sequence of Time.

A Santa Having Lost Power of Śaktipatha Regained Power by Svāmiji's Grace

On a certain occasion a *santa* who had the power of bestowing *Śaktipatha* and had a large number of disciples to satisfy his ego came to see Śrī Svāmiji Mahārāj – evidently to seek his help in getting his yogic power restored. But the Svāmiji replied that yogic power once misused could not be regained. However, he advised him to offer prayers to the Goddess and carry on meditation with a firm mind only to help people if possible and not to cause harm.

Denounced Pomp, Hypocrisy and Fake Meditation

Kher, a visitor to the *āśrama* for the first time had a pre-conceived portraiture of Śrī Svāmiji. But when he saw him, he was surprised because Śrī Svāmiji, a sturdy well-built person

was sitting sipping tea. He saw the visitor and beckoned him to take his seat and read his mind. He asked Śrī Svāmiji whether he had come across fake *sādhus.* The Svāmiji made him understand the real import of the term *yogī*, giving the analogy of how darkness cannot be dispelled just by putting up a figure of the Sun. The visitor realized his mistake and also that one who has half knowledge should not impart to others.

Śrī Svāmiji was aware of flaws of persons and did not put up with such men. He was against people who put on a show and desired much fame and name by fake methods. One Shiva Sharana Dixit and Hitakishore Prastur visited the *āśrama* for taking *darśana* of the Divine Mother. After *āratī* to Pītāmbarā Māī, he took *darśana* of Śrī Svāmiji also. Dixit who was in the service of the king of Datia was very proud of his status. On a certain day, he gave false information to the king that Śrī Svāmiji was in need of a cow and took one to his house. Śrī Svāmiji came to know the intrigue and drove him out of the *āśrama.* He began spreading scandal against Śrī Svāmiji.

Babulal Dube joined the *āśrama* and began to clean the premises. He had no devotion either to the Great Mother or to Śrī Svāmiji. He was also not entrusted with *āśrama* work by Śrī Svāmiji. These bad elements received support from an earlier one, named Prayag Das, a schemer. However, Śrī Svāmiji sent out these elements before they could do harm to the *āśrama. Santas* and wicked ones never become one.

Śrī Svāmiji had no respect for fake persons full of ego. He always advised devotees to give up pride, illusion and pompous show and hypocrisy. He would advise everyone not to waste time and meditate on god to the best of their ability. In this regard, Śrī Svāmiji once asked Lalita Prasad what he would do if he came across abundant quantity of gold on the way. He replied that he would carry home as much gold as possible. Śrī Svāmiji gave this analogy to advise devotees only to carry with them spiritual treasure to the best of their ability.

On a certain occasion a group of *santas* came to the *āśrama.* They interrogated Pūjya Svāmiji that there was no need of *japa*, bead etc. to him when he was a realized soul and added that he could be in a state of *Śivoham* (bliss). He replied that his knowledge of the Absolute was imperfect and uttering *Śivoham, ahaṁ brahmāsmi*, he retired to his chamber. During the *āratī* time, one of the *santas* tumbled over a stone and as a result his toe began giving pain. He cried out of grief. Immediately, Śrī Svāmiji appeared and asked the reason for the santa's agony. The santa replied that his feet was giving awful pain and would like to get medical relief by a doctor. Śrī Svāmiji took the opportunity to tell the fake *santa* that he was always in unison with the Absolute and there was no reason why he should feel pain and sorrow and much less to cry out of grief. The only way open to the *santa* was to admit his folly and to seek pardon from Śrī Svāmiji. By then a doctor also arrived and the Svāmiji Mahārāj told the *santa* to give up show, to come out of *bhramasmi* and abandon fake nature. The *santa*

bowed his head to Śrī Svāmiji and accepted him as his *guru.* A *sadguru* if he decides the genuineness of a devotee would bestow what all he requires without his asking for.

Inculcated Honesty, Purity of Mind and Sense of Duty

On a certain occasion, Mr. Pathak and daughter of Smt. Vijayaraje Sindhia from Gwalior paid a visit to the *āśrama* for the *darśana* of Śrī Svāmiji Mahārāj. Looking at Pathak, Śrī Svāmiji asked him if he knew the girl who had accompanied Smt. Sindhia. Mr. Pathak replied in the negative. He was introduced to her as Smt. Sindhia's daughter and also said that Mr. Pathak was in the practice of sending ₹ 2 to the *āśrama* every month. Dr. Motilal met the Svāmiji on this occasion and informed that a devotee, named, Shiva Nath wished to take his *darśana.* The devotee was allowed. He was the son of a rich person. Prostrating before the Svāmiji, he offered ₹ 101 as gift. The Svāmiji, to whom wealth did not matter, grew a little angry and said that the gift given by Shivnath was a mere piece of paper and that he would not be cajoled by a rich gift. He asked him to return and made his way to his chamber.

An officer in government service named Bhajan Sinha went to Datia along with another colleague of his. Both were the devotees of Śrī Svāmiji. But the Svāmiji knew very well that it was Bhajan Sinha only that followed his teaching and that one ought to get according to one's word. Bhajan Sinha offered his obeisance to Śrī Svāmiji and also gave him a gift. Śrī Svāmiji distributed *prasāda* to all the devotees and also received the gift of Bhajan Sinha. After having seen this, the colleague of Bhajan Sinha also gave a gift of ₹ 11 only. Instantly, the Svāmiji retorted that those who were in the habit of taking bribes also made an attempt to bribe him to get blessings and get rid of their sins. He did not send the gift of the colleague to be credited to *āśrama*'s account. However, after much persuasion by Bhajan Sinha, the Svāmiji accepted the gift.

Gave Importance to Duty

A merchant named Nandalal Patel gave up his trading in kitchenware and stayed in the *āśrama.* The Svāmiji did not like his attitude which amounted to laziness. He commented that a *saṁnyāsī* had no *āśrama* and that people build a structure naming it an *āśrama.* He directed Nandalal to carry on meditation without indifference. But he did not take it seriously and continued to stay with the Svāmiji. In due course, he died. Subsequently a monkey appeared in the *āśrama,* stayed for two years in the midst of other devotees and finally went away. This is an instance of how persons take their next birth in the light of their thought in deathbed in the present birth.

Protection to Devotees

Babulal Gorail was a Ticket Examiner in a certain northern railway. His son Kishore

visited Datia once which synchronized with Śrī Svāmiji's blessings on his father to save him from the jaws of death. When Kishore paid his obeisance to Śrī Svāmiji, he told him that his father was checking tickets of passengers in railway station, Sonagiri, that his leg slipped with the result that he fell from the doorway, that the train passed and that the engine was about to drag the body of his father along the track. On getting this vision Śrī Svāmiji clasped Kishore firmly. Consequently, the invisible mighty power pulled out his father from the engine track and threw him out. He was rescued from the fatal accident.

This is an instance where a true *santa* would protect the devotee from any mishap if he takes it to heart.

Blessing Sadgati to a Cancer Patient

Two brothers were posted to defence duty on the Kashmir border of whom, one was suffering from cancer and had been hospitalized. Both had not heard of Śrī Svāmiji's powers in curing acute diseases and much less to bless *sadgati.* The brother in the hospital would not be discharged till the treatment was completed. When they heard that there was a *santa* in Datia, they managed to escape and see Śrī Svāmiji Mahārāj. The Svāmiji scolded them and made them realize their lapse of duty. The younger brother related their problem and appealed to Śrī Svāmiji to save the life of his elder brother who was a cancer patient. Ultimately, the elder brother breathed his last at the feet of the Svāmiji. The other brother, though bereaved, had the satisfaction that the cancer patient died in the presence of the Svāmiji. The Svāmiji sent for Brāhmin priests and attended to his funerary rights. He is believed to have been liberated from the cycle of birth and death.

That Śrī Svāmiji Mahārāj had protection of his devotees as his primary objective is clear in the case of Brindavan Lal Sharma. He was an *adhyāpaka* in Jhansi. He was to visit Russia and was ordained by Śrī Svāmiji to speak in Hindi alone while he was in Russia. He did so. On a certain occasion he fell into a pit, 30 to 40 feet deep. But Śrī Svāmiji Mahārāj arrived at the spot well in time and held him as a child. Not only he was saved from death but not injured even. On the other hand he was appraised as a good sportsman.

Śrī Suryadev Sharma was the first accused among 14 others and was to receive punishment of hanging. He was an ardent devotee of Śrī Svāmiji. By his blessings he was pardoned and acquitted.

Saint Ram Sahay had taken to renunciation and learnt from Śrī Svāmiji Mahārāj knowledge of the Absolute and became a practitioner. He was a publisher and distributed freely commentaries published by him. He said to Śrī Svāmiji that he being a Brāhmin was better fitted to undertake publications than him who was a businessman (*baniyā*). But the Svāmiji asked him to continue his publications as before.

Śrī Svāmiji knew too well a devotee, named, Krishnananda Budholia. He had once appeared for a certain examination. With the object of obtaining the blessings of Śrī Svāmiji for success in the examination, he came to the *āśrama*. Śrī Svāmiji, on seeing him, exclaimed, oh! you have come, to which he replied in the affirmative. Subsequently, he passed the examination in first grade. He took up the legal profession for livelihood. In his last year, he came to Datia and settled there which gave much delight to Śrī Svāmiji. He stayed in the *āśrama* for fifteen years. But Śrī Svāmiji did not give initiation. During his stay in the *āśrama*, Śrī Svāmiji bore the expenses of his family as he stayed in full faith in the Svāmiji. He was a close associate of Śrī Svāmiji and stayed in the *āśrama* till the last days. The Svāmiji had reposed full confidence in him. After *mahāniryāṇa* of Śrī Svāmiji Mahārāj, he handed over keys of the *āśrama* and went home. He said to his household that he had completed what all work he had been assigned by Svāmiji. Sitting for half-an-hour on the chair he breathed his last. Evidently, Śrī Svāmiji had blessed him peaceful end and bliss.

Madan Mohan Sharma of Bichpuri village near Agra stayed in Mathura. He had been kept under suspension and Lal Gopal, a devotee of the Svāmiji took him for a *darśana*. He met Śrī Svāmiji and paid his respects. The Svāmiji made enquiries of him, asked reason for meeting him and warned him not to utter lie before him. He admitted that he had been caught in a money defalcation investigation and kept under suspension. When Śrī Svāmiji asked him what he desired, he replied that he should be deemed as innocent and taken back to duty. So, Śrī Svāmiji directed him to sit in the Mandir before Mother Divine and do *japa*, so that the Great Mother would help him.

Next came Manik Sharma of Uri. Śrī Svāmiji scolded him for his hasty decision of drowning into a river. He considered himself to be a sinner/criminal and decided to end his life by falling into a river. However, he related how he was saved by the grace of Śrī Svāmiji. Earlier to his visit to Datia, he had drowned himself in water. But Śrī Svāmiji, clad in yellow dress drew him with the help of a rope to the bank of the river and Śrī Svāmiji had saved his life twice. The Svāmiji added that one has got to reap what he has sown and that in the present case, Mother Divine saved him from death. He also said that good deeds if any would save a person from such accidents and one should not shed tears and that an ounce of *gurusevā* would save one from danger. Therefore, the Svāmiji told devotees that when the *guru* scolds, it would agur well to the devotee and the latter's sins would be destroyed.

Incidentally, it so happened that Chaturbhuja Sharma, father of Manik Sharma who was a minister for Law in Lucknow (U.P.), had underwent an operation in the hospital at Balarampur. Śrī Svāmiji inwardly blessed him. As Lucknow was 2 kms. from Uri, doctors from Datia, Pandit Gopal Das and Durga Das were treating the patient; but to no use. They had been advised by Śrī Svāmiji to arrange for utterance of *ōṁkāra* thrice, punctually at 10 in the morning on a certain day. They acted accordingly and the patient obtained salvation.

At this juncture Gaudaji was standing before Śrī Svāmiji who stared at him with sharp eyes. Gaudaji came under the impact of Svāmiji's *Śakti Patha* power and trembled. He felt as though shocked by electric current and fell down, fainting. When he recovered senses he was told by Śrī Svāmiji that he is liberated from all his sins, that he should have the lamp as symbolic of Guru and Brahman (*Jyoti*) and do *japa*, 101 times each during day and night. Śrī Svāmiji left the scene as it was time for *bhajana*. Meanwhile Suryadev Sharma, his doctor son-in-law and his father came there who were blessed by Śrī Svāmiji with *Śivā mantra* on the occasion of *Gurupaurṇimā* and assured them that all their pending work would soon be completed favourably. However, Śrī Svāmiji commented that no one would do *japa* without any profit.

Śrī Svāmiji was never in the practice of joining persons with ego. One young devotee, son of Svarup Saksena was to be cured of chronic illness and was to be taken to Lucknow. On the road from Datia to Lucknow there was a Hanumān Mandir on the Ganges as well as a bridge. It so happened that on the bridge there were four dacoits with revolvers. The place was bereft of travellers and vehicles. Under such a circumstance, they remembered Śrī Svāmiji and relied on him only for aid. As though their prayer was heard Guruji seems to have jumped into the scene and directed one to snatch the revolvers from the hands of the dacoits. There was confusion, the dacoits turned the brief cases and also spin themselves. Four persons made them run away without causing loss of life and property. The travellers came to the conclusion that Śrī Svāmiji protected them and inwardly expressed their gratitude to the Svāmiji Mahārāj.

Another instance of protection of a devotee from a terrorist is that of Babu Lal Gupta. Holding a box with money inside in hand he intended to go to Gwalior railway station. He took an auto-rickshaw to Chavni station when a terrorist with knife threatened him to surrender all money or else face death. Thereupon, he engaged another auto and in order to protect money belonging to another person; he remembered Śrī Svāmiji, as there was no other alternative. Just then another autowala appeared there and told him to take his auto for safely reaching the railway station. As a result of timely intervention of this autowala, Babulal not only saved his life but money also.

According to Śrī Svāmiji a true *santa* is one who does good to everyone without any publicity of name.

Another instance of that of Renu Sharma of Nagpur who had lost key of a locker in Bank. Out of despair, he was about to break open the locker when he told the matter to his wife. The wife thought of offering *pūjā* to the locker but to no purpose. However, the same night, offering prayers to Lord Īśvara with faith, he began searching for the key. To his surprise, he found the key in an almirah containing vessels. He remembered Śrī Svāmiji's

frequent saying that one should not lose heart in times of distress and for an atom of service done to a *guru* the Lord would protect one against a mountain of troubles.

On a certain occasion Śrī Svāmiji paid a visit to Mount Abu. Vijayaraje Sindhia met Śrī Svāmiji for *darśana* and the latter was greatly delighted. They returned *via* Gwalior where Śrī Svāmiji accepted invitation to visit Sindhia's residence. The whole city was jubilant at the visit of Śrī Svāmiji. Excellent arrangements had been made in the city on the occasion. Smt. Sindhia gave all her wealth as gift to Śrī Svāmiji, who gave expression to his acceptance at the time of taking food by placing all the dishes in his *kamaṇḍalu* and taking it without making discrimination between sweet and pungent ones. Śrī Svāmiji would visit a place where his true devotees invited him and that too for redemption of devotees only.

Śrī Svāmiji Mahārāj illustrated the mighty power and efficacy of *Rudrākṣī* in saving the life of Gadakari. He was prevented from boarding a plane as he had forgotten to take *Rudrākṣī* given to him by Śrī Svāmiji. Later it was learnt that the plane which the boy had to board along with army men was set to flames. On a second occasion also the same boy was missing, but was rescued by parachute and brought back on the fourth day, unconscious. Some one took him to hospital for medical aid. The same night Śrī Svāmiji Mahārāj was found sleeping on a cot in the house of the patient's father, covering himself by a *chaddar* of the patient. Thus, the patient began to recover in the hospital.

A certain devotee named Tussu had heard someone saying that by drawing tongue inside as much as possible in *khecharī* posture would help reaching the centre of nectar *amṛta sthāna* in *Yoga*. So, he thought of getting the delicate muscle beneath his tongue cut by means of operation to serve his purpose. However as he had deep faith in the Svāmiji, he heard a loud noise directing him to visit Datia at once. He acted accordingly. His life was saved before he could undergo the contemplated operation. He was warned by the Svāmiji not to listen to hearsay and that the compassionate Great Mother saved his life.

On the same occasion the Svāmiji told a *sādhu* in the *āśrama* that he had been instructed by the Mother Divine not to listen to him and send him out of the *āśrama*.

Miracles

It is a common belief that those who are able to do miracles are *santas* or vice-versa. But what appear to be miracles are truly the result of attainments of *santas*. Such acts of *siddhipuruṣas* are termed miracles which ordinary persons cannot do. Santa Śiromaṇi Mahārāj is well known for doing miracles.

Once in Datia, a famine broke out, people offered their prayers to Indra, the God of rain. As usual many chastised as to how rain could be got from *mantra* and prayers. Śrī Svāmiji said that it was his/their duty to offer prayers to god and it was god's concern to

bless with rain. He also prayed god for rain. Their prayers were heard and Datia witnessed lashing rain. The wicked who had indulged in laughing at the virtuous felt ashamed and begged pardon of the Svāmiji.

On the contrary rain was prevented on the occasion of *Gurupaurṇimā.* It is obvious that the auspicious of *Gurupaurṇimā* is observed in rainy season. On one such occasion, a devotee asked Śrī Svāmiji to prevent rain on the occasion so as to enable people to celebrate it comfortably and also to check pride of God Indra at least for a day. The Svāmiji picked up a drop of rain and threw it towards the tank nearby, when rain suddenly stopped.

A devotee named Ramaratan Nigoti took a *mantra* from Śrī Svāmiji and did *japa* which gave him quick result and effect. Though a money-lender and jeweller by profession, he had made progress in spiritual attainments as well. Once he came to the *āśrama* in early hours of the morning when he was bitten by a snake. Śrī Svāmiji asked him to recite Nīlakaṇṭha *mantra* and said that the *āśrama* is the abode of Mahādeva and the Divine Mother is always pouring out nectar and no untoward incident would happen. Finally, he was saved from death.

Another instance is related to the house of Sindhia. The wife of a sardar breathed her last at Shivapuri. Immediately, the dead body was shifted to the *āśrama* and placed at the feet of Śrī Svāmiji. Śrī Svāmiji asked as to why the dead was brought to the *āśrama.* The reason given was that she was carrying on *japa* at the *āśrama.* Śrī Svāmiji asked the party to carry the body and as though a drama had been enacted, she recovered breath and went home, alive.

Another devotee, named, Prakash Mohan was to celebrate his daughter's marriage. The date was also fixed. So, the devotee reached the *āśrama* and sought the blessings of Śrī Svāmiji who addressed one in the gathering of devotees and said that the marriage would take place on a grand scale. Accordingly, the marriage was celebrated in a *pañcatārā* hotel on a luxurious scale.

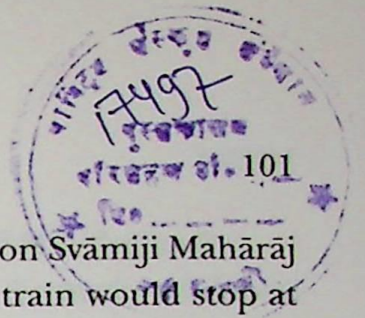
In another instance Śrī Svāmiji showed how *gurukṛpā* could feed a very large number of participants, although preparations in the kitchen was enough for a very limited number. Śrī Svāmiji, on a certain occasion paid a visit to Vrindavan and stayed in Birla Mandir with devotees. Prabhodalok Man Mohan Sharma had made arrangements to treat a limited number. When he saw a big group, he was taken aback and appealed to Śrī Svāmiji as to how to get over the situation honourably. At this request, Śrī Svāmiji asked him to place a cloth on the dishes. When serving food was taken up, preparations were found enough for eighty and still something remained. This is the result of mighty power of a *sadguru* who is equal to one and all. He who comes into picture for *gurukṛpā* is amply rewarded.

On a certain day a gathering of devotees were listening to the discourse by Śrī Svāmiji who was also in a delightful mood. Just then a crow above the place of discourse cried *ka, ka.*

Instantly Śrī Svāmiji commented that the crow was hinting a bad news. The discourse continued. Still the men around grew curious to know the crow's message. At this juncture came a devotee with a radio set in his hand and attention of the gathering turned towards the radio set to listen to news item. Śrī Svāmiji also asked them as to what the person with radio set was doing. His consent to operate the radio was obtained. The news of A.I.R. at the moment included that of the sad demise of Fakruddin Ali, the then President of India. Śrī Svāmiji said that the radio set would also transmit bad news (evidently in fun) and that probably Kākabhuśuṇḍī (the *Rāmāyaṇa* epic demon) came there to give the bad news.

Another instance where Śrī Svāmiji blessed a couple with a son and also advised them not to ask for relief from worldly (*laukika*) matters when they come across a *sadguru* is on record.[13] The Svāmiji was of the view that the Lord was aware of mundane affairs of men and has his own ways of solving difficulties. Ramakrishna Varma and his wife who had two daughters only longed to beget a son. As though Śrī Svāmiji came to know of their wish, they experienced a dream in which a woman clad in yellow robe with a child gave *darśana* and said that the next child of theirs would be a son and told them to name the child as Alupta. Accordingly, they begot a son who was named Alupta. Next they took *darśana* of Śrī Svāmiji and found in him the form of the Great Mother.

On a certain occasion a professor of *darśana* and philosophy from Nagpur went in search of a *guru*. He met Śrī Ramaṇa Maharṣi and secured bliss. However, he had gone to England when Śrī Ramaṇa Maharṣi passed away and he heard the news. He simply shed tears. But when he was in sleep during night, he had a dream in which Śrī Ramaṇa Maharṣi gave his *darśana* and asked him to visit Datia where a santa contributing to *loka kalyāṇa* was staying. Accordingly, the professor visited Datia on the next day and when he saw Śrī Svāmiji, the latter said, 'come, Ramaṇa Maharṣi'. The Professor felt that he was in *darbār* of true *santas* but still had certain doubts. He asked Śrī Svāmiji to tell him what power *mantra* he possessed. Śrī Svāmiji replied that he had been sent to Datia by a true *santa*; *sūkṣma* syllable is mightier, that its existence is invisible, that *śabdaśakti* is still powerful than atom, that one should acquire *anubhāva* than speech and talk. He added that Viṣṇu *mantra*, *Laḷitā sahasranāma*, *Saundaryaḷaharī*, *Ṣoḍaśī mantra japa* etc. ought to be recited to obtain vision of Brahman. The professor gave up all doubts and became an ardent devotee of Śrī Svāmiji. Explaining and stressing power and need of *satsaṅga*, Śrī Svāmiji gave the instance of Madan Gopal who obtained *satsaṅga* and its results, that recital of Viṣṇu names help getting rid of sins, *japa* makes one a liberate and *satsaṅga* was necessary for *vāsanākṣaya* (annhilation of desires). The Svāmiji advised one to completely dedicate oneself to a *sadguru* who alone leads one to the right path.

On a certain occasion Shamsundar Goswami and Rajavir Sinha Rathor of Mathura travelled in Jayanti-Jhansi Express without ascertaining whether the train would stop in station

Datia. They did not even possess adequate tickets to travel. They relied on Svāmiji Mahārāj and said to themselves that if their faith in the guru was genuine, the train would stop at Datia. As though their *guru* had blessed them, the train stopped at Datia, not scheduled but by sheer engine brake trouble. They got down and met Śrī Svāmiji who said that they had been put to test, that the engine driver felt sleepy and hence applied brake at Datia station.

Prakash Mohan stayed with his brother in a small house in Delhi. In 1943 the All-India *Sādhu Sammeḷana* was held on the bank of the Yamunā where lakhs of *sādhus* participated. Prakash searched for Śrī Svāmiji anticipating his participation in the *Sammeḷana.* While searching for Svāmiji, Prakash felt that he stood before him and prostrating to his feet, he said that his desire was fulfilled. Śrī Svāmiji said that when he was thought of he had to be present. Prakash took him home and offered an old cot to sit. Śrī Svāmiji sat at ease, took *roṭi* offered to him and then had his lunch as well. The host brothers felt extremely delighted and happy that Śrī Svāmiji paid a visit to a poor family like theirs. It was like Lord Kṛṣṇa visiting Vidura's house. Śrī Svāmiji related an episode relating to *Haj* Pilgrimage where an old woman saved money to undertake pilgrimage, but on the way gave it to the poorest. Thus, the old woman's name topped the list of those who went to *Haj.*

On a certain occasion, a devotee of Śrī Svāmiji named Renu Sharma of Nagpur visited Datia and sat beside Śrī Svāmiji. Just then an aged woman clad in white robes and wearing *oḍhanī* (upper cloth) appeared there and asked Śrī Svāmiji to give *prasāda* first. Śrī Svāmiji gave *prasāda* first to Her and she left the *āśrama.* When Renu Sharma asked Śrī Svāmiji as to who she was, Svāmiji said that she was Goddess Dhūmāvatī who would visit *āśrama* every day to receive *prasāda.* Renu Sharma told Śrī Svāmiji that she would come the next day at the same time to take *darśana* of Goddess Dhūmāvatī as she failed to realize that the Goddess Herself had came there the previous day as an old woman. As usual the next day the Goddess visited the *āśrama.* But Renu Sharma did not see the Goddess in the form of the old woman and asked Śrī Svāmiji again whether the old woman was Goddess Dhūmāvatī. Śrī Svāmiji replied in an under tone that probably she was the Goddess.

Devasikuthari of Nagapur, a devotee of Śrī Svāmiji visited Datia. But his mother grew anxious about her son's journey to Datia. The same night Śrī Svāmiji gave *darśana* to his mother in a dream (she had seen him in photo only earlier). She recognized Śrī Svāmiji who stood in angry mood like Hanumān and addressing her as old woman, said that her son is similar to his son, that he used to visit the *āśrama* every now and then, that he would see to his safety and security and that she ought not to be unnecessarily anxious over him. Thereafter, the mother gave up anxiety forever.

Likewise Śrī Svāmiji gave *darśana* to the wife of Kothari in a dream as a result of which she paid a visit to Datia for taking Svāmiji's *darśana.*

Similarly, Śrī Svāmiji blessed a certain child in a clumsy condition who finally became a badelal (richman).

In 1979, Śrī Svāmiji's health deteriorated and was hospitalized for medical treatment during which he showed a few miracles. Even after his *mahāniryāṇa* in May of the same year he is reputed to have shown several miracles in his astral existence. He saved the life of Bhagat Vaidya of Dholpur who was not inclined to visit Datia after he gave up his mortal remains, from a bus accident. At the same time, news of accident was indicated in a dream to Pradyumna Siṁha Jain, Minister, Rajasthan state while the Collector got information later. He gave a vision in dream to Shiva Narayan Khare of Chatrapur to administer Jyotismati as medicine to several epidemic patients. He guided builders of Manipur Mandir in erection of its roof and also *gurumaṇḍala* in *yantra* form. He helped the builders of Manipur Mandir in producing accurate accounts. He cured Ramakrishna Varma's son of cataract in eye. He helped Hariram Savala, member of Nyāsa Maṇḍala to regain eye sight. He cured Mishra's daughter of polio. He taught a lesson to Tetam Phadke, a wicked *tāntrik* and saved the wife of a brāhmin of Vijayaghad from his evil clutches. He aided many a devotees to have *darśana* of 52 Śakti *pīṭhas* and took them by plane. He corrected a *sādhu* who had received invitation from him when he was alive, in his *sādhanā* and gave *pañcākṣarī mantra* through his ear. He cured Durga Prasad Gopal from mental illness. He helped Ram Gopal, son of Lal Gopal Sarasvat in regaining health as he was a heart patient. These are only a few instances in point. He showed his compassion through innumerable sport (*līlā*).

Gave Initiation Looking to Ability

On a certain occasion, a devotee and attendant in the *āśrama* was asked by Śrī Svāmiji to fetch water from a forest during night. Earlier, he had made the Svāmiji wake up from sleep. The attendant did not return at which Śrī Svāmiji was puzzled that having come to *āśrama* to learn *Brahma Jñāna* he was put to such a predicament. Finally, the devotee returned and secured the blessings of Śrī Svāmiji.

Initiation

Mahā Śivarātrī is a significant occasion for initiation or *mantra dikṣā*. The Svāmiji Mahārāj, after accepting hospitality offered by an old woman on this occasion, gave a *mantra* for recital to Vasudev Goswamy, a person of dull mind. He was asked to recite a hymn on Goddess Sarasvatī and copy the same from a book given to him. In due course, he became a great scholar and his published work was recognized by the Post-Graduate Department of the University. From this occasion onwards, the Svāmiji arranged for the practice of recital of the prayer on Goddess Sarasvatī in chorus by the devotees during Śarannavarātrī festival.

In Dholpur, Dr. Shakuntala Talwar received initiation (*mantra dikṣā*). She began and continued meditation. On a certain day she had a dream in which she had the vision of the Goddess sitting in *padmāsana*, yellow-clad in the form of *yoga* or doing *japa* holding *kamala maṇi* or bead. She also had the vision of the Svāmiji Mahārāj sitting by the side of the Goddess in *divyāsana* and with a pleasing countenance. She asked the Goddess (in dream) as to when she should do *japa*. The Goddess pointed towards the Svāmiji. However, she had a break in the dream due to the coming of Shivakumara Upadhyaya and immediately she was asked to retire because obtaining the vision of Pītāmbarā Mātā should not be divulged to anyone.

On a certain occasion Śrī Svāmiji paid a visit to Badi where a sixteen year young boy named Prajanatha Sastri was brought by his father. The boy's memory had become weak. As he was a brāhmin, his father wished him to learn Sanskrit and take to profession of Indian medicine. He was not able to take up higher studies. The Svāmiji Mahārāj asked the boy whether he was willing to act as ordained. The boy was prepared to obey him. The Svāmiji preached him Sarasvatī-*mantra*. The boy followed Svāmiji's guideline and in course of time, became a highly learned man. Svāmiji Mahārāj had abundant love for Sanskrit and Indian culture. The boy accepted him as his *Guru* and paid frequent visits to Datia. In a certain period of his career, a family dispute arose and was to be decided in a law court. The disciple in one of his visits hesitated to tell Svāmiji Mahārāj about the dispute. But being a *parokṣajñānī*, the Svāmiji interrogated him who related the entire story of the dispute. He gave him a *stotra* to be recited every day. Even before the specified period of recital was completed, the dispute took a favourable turn and his family won the case. Generally, the *santas* remain aloof from involvement in worldly affairs. But for devoted persons if needed, they provide relief for mundane affairs, also.

Mantra

Once the Svāmiji Mahārāj had his camp in Dholpur. Madan Lal Rastogi, a devotee was served summons by the court to evict the premises of his shop which had been sub-rented out. But the first tenant on whom the order of eviction was served did not act accordingly. Madan Lal related the position to Svāmiji Mahārāj who gave a *stotra* for recital on *chaitra śukla paurṇimā* (Tuesday, the week day of incarnation of Devī Bagaḷāmukhī). Madan Lal was to recite the hymn one hundred times. As a result, a court injunction was sought and ultimately the case was dismissed in his favour.

After his return to Datia, the Svāmiji Mahārāj commented on the above case that man organised court process legally in certain matters while its decision in the court of Mother Divine would be something else.

Yogeswar Prasad of Kanpur was involved in difficulties and even courted jail for forty

days. When he saught the aid of Svāmiji Mahārāj, the latter advised him to offer prayers to the Great Mother who would ward off his troubles. He followed the advice. Gradually his difficulties got solved. Śrī Svāmiji further advised him to take refuge in the Mother Divine and lead a life of detachment. But he said that he wished to celebrate his daughter's marriage. Śrī Svāmiji replied that he had not yet learnt the truth and allowed him to take to wordly life again.

Radharaman, a Veterinary doctor was a visitor to the *āśrama.* So, the Svāmiji instructed him to recite a *mantra* and carry on meditation without fear in the Devī temple in Ramgarh. However, he was put into pin pricks by his subordinate staff; but he continued meditation facing all odds. On a certain day (the ninth or *navamī* day) he completed meditation. The night on the same day, his wife developed chest pain. He immediately took her to the Svāmiji who applied an ointment by which she was cured. The Svāmiji's particular concern was that *sādhanā* of a practitioner should never by hampered be any obstacle.

Śrī Svāmiji gave a *mantra* to Ratan Singh for *japa.* He advised him to use the power of *mantra* not to earn money but to live well as he was almost about to die. Ratan Singh told Śrī Svāmiji that it was by his grace that he recovered health and that he would do as ordained. Śrī Svāmiji characterized the *mantra* as *tillijadneka mantra.*

On a certain occasion, Subash Sharma, an opthalmalogist arrived at the *āśrama* and saw Śrī Svāmiji gazing. The result was that sharp rays emitted from his body caused irritation to all the devotees assembled there. Even the eye-doctor felt the same experience. They all saw that the rays like a cloud coming out from chest of the Svāmiji. Subash, the doctor suffered its effect and cried for three days and this news reached Śrī Svāmiji. He immediately sent for the doctor, gave a *mantra* of Goddess Sarasvatī and asked the doctor to recite the same on Mount Abu. He did so and attained *siddhi.*

To Śrī Svāmiji Mahārāj, all were equal whether the devotee was Vijayaraje Sindhia (a VIP) or Badan Siṁha (a commoner). His teaching to all was one and the same. On the bereavement of parents, one Ratan Sinha met the Svāmiji with great remorse. Śrī Svāmiji asked all others present there to retire and placed Ratan Sinha on his lap and consoled him saying that in the absence of uterine mother, there was the Mother Divine who is to be worshipped. He initiated him, gave him sacred thread (*yajñopavīta*) and accepted him as son.

Śrī Svāmiji was not in favour of giving initiation to *saṁnyāsa* to householders. A house holder was in pecuniary difficulties. He took *darśana* of Svāmiji and related his predicament. The Svāmiji gave him a *mantra* to meditate after he had his daily bath. The householder requested Svāmiji to bless him to have the vision of the Great Mother. He also appealed to Śrī Svāmiji to give initiation to *saṁnyāsa.* But Śrī Svāmiji said that under no circumstance a

householder was to be given initiation to *saṁnyāsa,* that only a celibate is to be initiated to *saṁnyāsa,* that his *guru* had ordained that a householder should not be a *saṁnyāsī,* that after him no one was to be taken as successor, that no *āśrama* was to be organized and that the householder was to offer sevā to Goddess Durgā. He further added that *gṛhastāśrama* was of a high order. He gave the example of women carrying pot full of water on their heads, that they would be all alert on the pot, yet entering into conversation with other women and that the householder's status is similar to it. Śrī Svāmiji therefore never appointed anyone to succeed him after *mahāniryaṇa.* He gave his consent to the organization of *āśrama* so that worship of the Great Mother is to go unhampered.

The instance of Asmat Ali is one which illustrates the truth of the saying that 'pride goeth before fall'. He was the head of the Datia *Riyāsat* and highly overbearing and haughty. The people of Datia were very much dissatisfied with his attitude. Still his services were continued for three more years. Govind Sinha approached Śrī Svāmiji Mahārāj and requested him to intervene in the matter and relieve people of Datia from misrule. But Śrī Svāmiji declined on the ground that he was not interested in politicking. Asmat Ali met Govinda Sinha at his residence which caused irritation to his wife. She also complained this to Śrī Svāmiji. At this, Śrī Svāmiji got a Rāja purohit named Ramachandra Dvivedi and instructed him to recite a *mantra.* Accordingly, he sat beneath a tree in the *āśrama* and carried on meditation. When meditation was in full swing, trees began to shake though there was not enough wind to blow the trees. Witnessing this, Śrī Svāmiji declared that the objective had been achieved and the Rāja purohit could retire to his house. The next day the news of dismissal of Asmat Ali had been published in *Navabharat Times.* Asmat Ali's pride led to his fall.

Satyamitrananda, head of Bhanupur *Pīṭha* paid a visit to Datia once on the occasion of festival of Ādi Śaṅkarācārya. As he was a *dharmaguru,* he was received in the *āśrama* in a befitting manner. He kept his followers outside and met Śrī Svāmiji Mahārāj alone as he was not in the habit of offering obeisance to the Svāmiji Mahārāj before others. After five minutes he told Svāmiji Mahārāj that in his presence he did not prefer sitting on a chair and sat on the floor. He also made known his intention to Śrī Svāmiji Mahārāj that he desired to have the vision of Lord Śiva. Śrī Svāmiji gave him a *mantra* to be recited. The same night he had the vision of Śrī Vanakhaṇḍēśvara, after completion of *japa.*

Śrī Svāmiji Mahārāj's Purpose to Afford Protection to Sincere Devotees: Cat-Kitten Mode

Śrī Svāmiji Mahārāj identified himself with boys, *sādhus,* pontiffs and other devotees, rising to the occasion, but affording protection to sincere devotees. Several heads of *muṭṭs* such as Karapātraji, Satyamitranandaji, Svarupanandaji of Jyotir muṭṭ visited the *āśrama* and

obtained blessings of Śrī Svāmiji Mahārāj who also composed a work titled *Siddhānta Rahasya* among others.

Śrī Svāmiji Mahārāj also preached and taught a lesson to a Jain *sādhu*.

Once two boys, Vrajanandan and Lalita Prasad met the Svāmiji. When Śrī Svāmiji went out of his chamber for a short while, the elder one, Vrajanandan left the room in order to smoke. In the meantime, Śrī Svāmiji returned. On seeing the Svāmiji Vrajanandan threw cigarette/bidi which he was smoking and ran away. Śrī Svāmiji interrogated the younger, Lalita Prasad who said that he was never in the habit of smoking. He also chided the chaukidar for not catching Vrajanandan.

Cure of Chronic Diseases

Śrī Svāmiji cured several devotees from chronic diseases such as polio, epilepsy, cancer and ailments by his grace/medicine or both. In a number of cases, he would administer Jyotiṣmati only as a media, but *gurukṛpā* and grace of Dhanvantri mattered most.

The efficacious power of a *sadguru* like Śrī Svāmiji could be known by his curing illness of Kamala, daughter of Raghuveer Saran. She had been administered medicine many a times before. But to no use. The same treatment after Śrī Svāmiji gave *padodaka* (*gurupadodaka*) first and then the medicine gave her complete relief from chronic illness.

Similarly, the son of Saksena in Datia suffered from acute fever; but he was cured by wearing a *yantra* given by Śrī Svāmiji.

Śrī Svāmiji gave his vision in a dream to Prayag Narayan Srivastava, who was suffering from urinary disorder. He experienced that Śrī Svāmiji conducted an operation on him as a result of which he got relief.

Śrī Svāmiji cured a certain child who had a paralytic attack in infancy.

Relief Given to a Dumb, An Epileptic

Mahesh Dutt's daughter was dumb and obtained relief by the grace of Śrī Svāmiji.

Another brāhmin met the Svāmiji with his 12 year young daughter for cure of epilepsy. Śrī Svāmiji said that he was no doctor, that he only knew the Mother Divine to whom he should offer prayers. However feeling sympathy, the Svāmiji advised him to treat her with Jyotiṣmati, beginning it on a Monday or a Friday and administering the first dose by himself, and asked them to come again after a week. They returned after a week with a complaint of defect in eye sight. Śrī Svāmiji asked him to pray to the Great Mother again. In a lighter mood Śrī Svāmiji told him to give a gift of ₹ 1000 to which he agreed. But on further questioning as to the source, he said he would borrow and return it after earning. Instantly, Śrī Svāmiji

smiled and said that he opened the point of gift only for the sake of humor, that he was to give him monetary help instead of receiving it from him.

In a similar way, Śrī Svāmiji cured Kishori Charana Chanda of Datia who was sick from his infancy. His father being a devotee of Śrī Svāmiji requested him to give him health. The Svāmiji commented that he had not paid any attention to *āśrama* in Datia being an inhabitant; he had kept diamond outside and metal inside. Finally, Śrī Svāmiji gave Charana *tīrtha* (sacred water after bathing *guru's* feet) by which the boy began to gain health gradually.

Prem Kishore was suffering from acute asthama and unable to breath. He had heard of the powers of healing of Śrī Svāmiji Mahārāj. Before he thought of committing suicide he was accompanied by a Vakil to Śrī Svāmiji. The Vakil told him that he was however prepared to end his life and that he could as well take *darśana* of Śrī Svāmiji and die. Śrī Svāmiji, in his characteristic way said that he had no clinic to provide medicine; that he could change his name to Premdas; that he should see him the next morning with a tumbler of water and that he should not give publicity. The Svāmiji did *dhotikriyā* and asked him to see him on Monday. He agreed. He met Śrī Svāmiji after a few days. After making enquiry of his state of health, Śrī Svāmiji shook his body and asked him to come to an open enclosure. He asked him to massage his legs and then bring a fruit (*papāyā*) two kilograms in weight and told him to eat the entire fruit. While parting he was to take another similar fruit. He came to Datia after twenty one days and his health had deteriorated. By then he had realised that his bad health was due to effect of *bhanamati* (black art) on him due to dispute over property. However, he was not frightened as he was in the presence of Śrī Svāmiji Mahārāj. He ate another fruit and he was asked to recite a *mantra* given by Śrī Svāmiji. He did. He was told that *abhicāraka prayoga* would have no effect on him in the face of the *mantra japa*. He was given a blank cheque and assured that he would not succumb to black art. He gave the paurāṇic example of how Śrī Kṛṣṇa, Mahā Viṣṇu rescued Ambarīṣa with the help of his *Sudarśana* wheel.

Ramakrishna Varma, an advocate of Jhansi suffered from black cataract for which he underwent operation. But he lost both the eyes. On a certain occasion his friend Durga Prasad, a resident of Datia happened to meet him. After ascertaining his handicap, Durga Prasad suggested to him to take *darśana* of Śrī Svāmiji Mahārāj and seek his blessings. But the advocate declined to see him. Finding himself in a helpless position Durga Prasad related the same to the Svāmiji who asked him to bring him somehow. As though he could get faith in the Svāmiji, he had a vision. On a certain day the advocate in his sleep at 4 a.m. saw a *mahātmā* in the sky approaching him with a lantern in hand; whenever he placed his foot on the sky a star took its origin. The advocate felt that the Svāmiji held his right hand, turned him side wards and initiated him into a *mantra* by which he was able to recover sight to a little extent. Subsequently, he had to come to Datia to attend to a case in the court which was situated on a hillock just opposite to the *āśrama*. He was sitting on the hillock sometime

when he had another vision of Rāma and Sītā going towards the *āśrama.* This vision forced him to see the Svāmiji in the *āśrama* along with Durga Prasad. The Svāmiji was sitting in *padāmāsana* and asked Durga Prasad as to who he was. He informed Svāmiji that he was the same advocate who had no inclination to see the Svāmiji earlier. The Svāmiji blessed him and gave a hymn (*stotra*) to be recited. The advocate lost no time in realising that the vision of the *mahātmā* he had before and the Svāmiji he physically saw then were one and the same. By the grace of the Svāmiji he had another experience of getting operated in an eye hospital in Chicago (U.S.A.) as a result of which he got his eye sight restored. After a few years, he went to Datia again for *darśana* of Śrī Svāmiji. To his good fortune, he obtained the vision of the presiding Goddess Pītāmbarā Matā – emerging out of the installed figure in a plane (*puṣpaka vimāna*) with attributes. He was persuaded to go very near to the Goddess. He felt as though one of his hands was held by the Goddess while he was touching the feet of the Goddess by his another hand. This is an instance where the Goddess saved the devotee from misery just for the sake of a *sadguru* like Śrī Svāmiji Mahārāj.

Tripathi had been ill advised by a section of society in Datia not to see Śrī Svāmiji Mahārāj, giving him an impression that he was a hypocrite. However, Tripathi once decided to take *darśana* of Śrī Svāmiji who in his turn questioned him for his absence in the *āśrama* for some time. On disclosing the reason that a few persons had dissuaded him not to visit the *āśrama,* the Svāmiji advised him not to believe hearsay and related the episode of Śiva and Pārvatī on their vehicle Nandī.

An instance, among the many as to how Śrī Svāmiji Mahārāj blessed Narayana Sinha to attain *sadgati* after death is on record. He was unique among the spiritually well-versed devotees. But he suffered from ulcers all over the body and was childless. His wife also equally devoted to the Svāmiji grew pensive as they had no issues, even after sixteen years of wedded life. However, the Svāmiji assured them that they would beget a son the next and also five children later. Both had deep faith in the Svāmiji Mahārāj and begot children as told.

In his last days, Narayan Sinha pined for having *darśana* of Svāmiji but unable to go from Dholpur to Datia as he was invalid. The Svāmiji, a *parokṣajñānī* regarded him as one deserving *mokṣa,* but he had only one desire, to see him. Under this circumstance, the Svāmiji left Datia by a motor vehicle, reached Gwalior and then decided to go to Dholpur where Narayan Sinha was in his deathbed and breathed his last after seeing Śrī Svāmiji Mahārāj.

Once Ghazipur doctor's brother suffered from chronic illness. Suryadev Sharma brought him to Śrī Svāmiji during *Śarannavarātrī* festival. The *sadguru* advised three ways for cure. They were medicine, *mantra prayoga* and divine - related *Sūryopāsanā japa.* The patient got relief.

Another patient named Anil kumar Saksena of Muraina suffered from chronic cancer.

He was taken to the Svāmiji in the last minute. The Svāmiji advised meditation on Lord Śiva who was a mighty rationalist, remover of sorrow and misery. Śrī Svāmiji had abundant faith in the Mother Divine on account of Her compassionate nature. He administered Jyotiṣmati and was finally cured. He took a vow not to touch cigarette and wine which he kept up to his last.

Similarly, Umashankar Sharma of Datia was cured of blood cancer.

Rajesh Kumar Pathak suffered from polio since infancy. After 10 to 12 years, he was cured by the grace of Śrī Svāmiji.

Ratan Singh was cured of wheezing.

On the occasion of *Vasanta Pañcamī* during *śarannavarātrī* festival, Śrī Svāmiji desired that music performance was to be held. For this purpose he directed Suryadev Sharma to get Adil Shah for singing. But his voice was much affected. Still Śrī Svāmiji cured him by administering Jyotiṣmati and made him fit to sing.

On a certain occasion Professor Tripathi of Bhopal visited Datia. He had a head injury and had lost power of memory. Śrī Svāmiji gave him medicine and advised him not to take it as medicine but *prasāda*. Finally, he was cured.

Once Śrī Svāmiji was taking tea when Suryadev Sharma and vakil Ramakrishna came to the *āśrama*. They were punctual in their visit and offered respect to the Svāmiji. Śrī Svāmiji asked Sharma why he had become thin and weak. He replied that he was almost in the jaws of death; that he took all possible medical treatment; that he underwent all tests related to blood and urine and had grown tired of tests, further. So, he remembered Śrī Svāmiji and took to bed. The same night he had a dream in which he made enquiries of his health as he did in his personal visit. He added that he also had the vision of Śrī Svāmiji, blessing him, placing his right palm on his head. When he awoke he felt greatly relieved. He got himself checked up by a doctor who said that he was of normal health and there was no trace of any disease. Earlier the patient had no faith in the Svāmiji's power to cure diseases and he was convinced after medical check up. The doctor asked him as to what medicine he took. The patient replied that he did not consume any drug but did repeated remembrances of Śrī Svāmiji. In fact he had paid a visit to Datia to offer his gratitude to the Svāmiji. The Svāmiji in his turn said that he did nothing and that it was Mother Divine – Śrī Pītāmbarā Māī who gave him relief.

Thus, Śrī Svāmiji cured many atheists of their ailments and saved their lives.

Babu Lal Gupta's son had been hospitalized in Gwalior. His condition was precarious as he was suffering from typhoid fever. Babu Lal had spent all money. However, he was very close to Śrī Svāmiji on account of his profound devotion. Except discharging his duty for

livelihood, he was in the service of Śrī Svāmiji all the time. He informed his son's illness to the Svāmiji. Svāmiji said that he was aware of his condition and advised him to offer prayers to the Divine Mother and arrange for recital of *Durgā Saptaśatī*. Babu Lal left the place. Two days passed when the sickly child was half asleep, a fair woman, clad in yellow robes approached the child, placed her hand on its head slightly massaging and told Durga Prasad that she had come from Datia, that she was its mother. She waved Her hands three times on the body of the child from feet to palm. The boy was cured. His father went to Datia to express his gratitude to Śrī Svāmiji and Mother Divine who had left Mandir earlier to hospital in Gwalior to cure the child. Her compassion knows no limit.

A conspicuous instance is that of Śrī Svāmiji himself on whom *abhicāra* (black-art) had been perpetrated. The Great Mother came out of Mandir, manifested Herself in human form to cure the effects of *abhicāra* on Śrī Svāmiji.

Again Śrī Svāmiji overcame jealousy of fake svāmis and wicked persons who used *vāmācāra* practices on him. Even here Śrī Svāmiji was cured by the grace of the Divine Mother. A few wicked persons thought of defaming and reducing his impact on society. To such men, Śrī Svāmiji was one who was fooling people by attracting them towards him. When fake *svāmis* were happy and kept their followers in happiness wicked men conjectured, as to why a large number of people seek blessings of Śrī Svāmiji, in loin cloth dwelling in Vanakhaṇḍēśvara. So, they used violence and black-art on Śrī Svāmiji to cause ill-health. Once a black coloured person entered the *āśrama* and shouted that all articles including building belong to Narayan, that no one need share articles as they did not belong to one person and reaching the top of the *āśrama* called Prakash Mohan Dutsi, a close associate of Śrī Svāmiji for the past sixteen years to inform Śrī Svāmiji to enter into a spiritual discourse with him. Śrī Svāmiji entrusted the discourse to a young boy there and began saying that satisfactory replies be given to the boy. The intruder Svāmiji questioned him as to why he asked him to enter into a discourse with the boy. The intruder could not reply and became speechless. He told Svāmiji that he was retreating accepting defeat. Śrī Svāmiji drew a lesson from this instance to be noted by the devotees. It is that when a person adamantly asks others to tell answer, they should wisely ask him to give a reply at the first instance. He knew very well how to convince different types of devotees. All the devotees are one but they should give up distrust and cultivate dedicated devotion and faith and ought not to give room to negative arguments.

It so happened that Śrī Svāmiji himself – one who was able to aid attainment of bliss fell ill. He was admitted to the All India Ayurvedic Hospital, Delhi where several doctors and nurses took care of Śrī Svāmiji. Such service amounted to getting rid of sins of several births on the part of the medical staff in the hospital. Śrī Svāmiji would often say that recital or listening to epithets of the Goddess with ardent faith would be equal to a sacred bath in Triveṇī Saṅgama.

Suresh Dhar, Deputy Superintendent of Police, Gwalior and his wife Smt. Vijayalakshmi were faithful devotees of Śrī Svāmiji. On a certain occasion, Suresh Dhar suffered from brain tumor and doctors had left hope of his survival. His wife was very much worried. Śrī Svāmiji gave two apple fruits to be eaten by her; she ate one by persuasion and declined to take the other; but Śrī Svāmiji forcibly made her eat the other also. This was the dream she had. The next morning the patient was to be taken to the operation theatre. But before operation the x-ray of his head was taken which to the surprise of all showed no tumor. He was discharged from the hospital. The wife made haste to Datia to have *darśana* of Śrī Svāmiji. She also took apple fruits to be offered to Śrī Svāmiji. When she offered *namaskāra* to Śrī Svāmiji, the latter remarked that she brought apples again. She shed tears. Śrī Svāmiji blessed her.

Mohan Bhatnagar was suffering from heart disease. He was a doctor by profession and was working in a hospital. He had not seen Śrī Svāmiji earlier. But having faith in him, he took a photo of Śrī Svāmiji and hung it in the hospital. He used to keep flowers offered to Svāmiji's feet beneath pillow of his bed. On a certain day he felt in himself that the Svāmiji advised him to do *dhyāna*. After doing so for some days he was cured of heart trouble. So, he went to Datia to offer his respects to the mentor.

Once the wife of Mahesh Tivari gave birth to a daughter after undergoing operation. But she developed pain in stomach and fainted when an injection was given. Pulse rate was falling and being helpless Tivari remembered Guru, offering prayers and shedding tears. Instantly, he heard some one saying 'Don't worry; she is getting better'. She returned home in good health.

Poorna Pratapji's son of Dholpur, named Lalji suffered from chronic illness. Treatment given to him in Agra and Ayurvedic hospital, Delhi, was of no use. All returned to Dholpur again. On *Gurupaurṇimā* day, Śrī Svāmiji enquired about Lalji's health and was informed that his condition was critical. Śrī Svāmiji sent word to Lalji's parents to go over to Datia. After they came, Śrī Svāmiji asked when Lalji was ill. They told that Lalji was ill since *Gurupaurṇimā* (probably the previous one). Śrī Svāmiji admonished the parents that many persons seek relief on *Gurupaurṇimā* day and why they did not seek relief for Lalji. Lalji told Svāmiji that he had dedicated his body to him. Śrī Svāmiji explained that there were eight kinds of *Prārabdhas* (past deeds or *karma*) out of which five could be cured and the other three to be undergone. Śrī Svāmiji advised recital of *Ōṁ Nārāyaṇa Mantra* and asked Sastry to take *Durgā Saptaśatī* for *parāyaṇa*. Finally, Lalji was cured of his illness.

Rustogi's family was fortunate to derive varied help from Śrī Svāmiji. Their daughter's marriage was arranged and celebrated by grace of Guruji. Svāmiji himself commented, "how large is my family?" Another son suffered from polio, taken to Delhi and was to be given injection once in three weeks, but finally cured by *gurukṛpā* only. Thus, Śrī Svāmiji gave health for healthless and wealth for the wealthless. His grace was also a media to the family

in getting Vision of Baṭuka Bhairava (in the form of Svāmiji), Lord Śiva and his spouse Pārvatī.

On a certain occasion Śrī Svāmiji stayed for some time in Dholpur in a house built by his devotee, named Thakur Narayan Sinha. Though old in age he read books on ancient lore and took *darśana* of Śrī Svāmiji, frequently. His son had blood disease. His son, Bhagat Ram prayed Śrī Svāmiji to cure him of the disease. When he thought of Svāmiji, he was prompted by inner voice in him to visit Svāmiji at Datia. On seeing Śrī Svāmiji he was told to get his father medically examined and treated for breathing. When treatment was given, he was cured by *gurukṛpā* and Lalji to his astonishment saw blood spots on Śrī Svāmiji's garment. Bhagat Ram asked whether he should fetch him medicine to which Svāmiji was disinclined. Thus, Śrī Svāmiji shed his grace on the old father, his son and grandson. Bhagat Ram who had only daughters, got a son also by *gurukṛpā*.

On a certain occasion, Babu Mehtar swept the premises of the *āśrama* and used to sit in front of Śrī Svāmiji. One day Śrī Svāmiji was still sitting although it was time for his taking bath as per daily routine. Just then a devotee came to Svāmiji with *laḍḍu*, *peḍhā* and offered him the same. Śrī Svāmiji beckoned Babu Mehtar's son who was handicapped and could not move one leg. The father told Svāmiji the fact. Still, Śrī Svāmiji went on saying to the boy "Get up, stand and come to receive sweetmeats". The boy stood up but fell down. But after standing straight thrice, he could walk up to Svāmiji himself and received the *prasāda*. He was cured of polio.

(B) Attainment by Individuals and their Contributions

(i) Dr. Motilal Khaddar Shastri: The Living Spirit of all Activities in Pītāmbarā Pīṭha (Datia)

During my visit, (1991-92) Dr. Motilal Khaddar Shastri was the living spirit of all rituals and activities in Pītāmbarā Mātā Śakti Pīṭha in Datia. He was a Doctorate Degree holder in English, Sanskrit and Tantra. He was the Chief Executive of Sarasvatī Bhandar having in it a large number of scholarly works on Devī Bagaḷāmukhī, Yoga, Upaniṣads and spiritualism. In spite of heavy pressure of work, he carried on meditation there and attends to and supervises the programme of *Guruvandanā* early in the morning and at the closing function for the day at 10 p.m. after *ārati* and prayer to the presiding Goddess. He leads a life of austerity and simplicity and high thinking. He carried on the daily rituals of the *āśrama* as per the specification of the day. He gave me the much needed information on the Śakti *Pīṭha* during my visit for which I am heavily indebted to him.

Earlier he had the great fortune of having the association of Śrī Svāmiji Mahārāj for nearly fifty years. The *SK*[14] makes references to a few instances of his association, the most significant ones are:

(a) An old woman bringing gram in a cloth bundle when Śrī Svāmiji was in *dhyāna* and how he took it as food for the whole day though it had gone bad; and

(b) How Śrī Svāmiji Mahārāj discarded donations/gifts of rich men to satisfy their ego and putting 3-4 *roṭis* (bread) in *kamaṇḍalu* and giving its interpretation as *dharma, artha, kāma* and *mokṣa* to be obtained by Dr. Motilal and devotees.

(ii) Dr. Narayan Dutt Shrimali; Another well known Bagaḷā Upāsaka

Dr. Narayan Dutt Shrimali[15] (fig. 47) of Jodhpur had national and international reputation as a preceptor of Śakti Cult, an astrologer and palmist. He was not only a great contemporary practitioner who had been giving initiation in several *sādhanās* such as Devī Bagaḷāmukhī, Tārā, Karṇa Piśāchinī, Sammohanā, Aghora Gaurī, Aṣṭalakṣmī, Anaṅga, Dattātreya, Hanumān, Baṭuka Bhairava, Gaṇapati and *Kālajñāna mantra.* Some of the unique experience of an aspirant among others of Bagaḷāmukhī *sādhanā* are reviewed here.

1. Among many of the individuals who received initiation of Bagaḷā Upāsanā, the experience of Giridhar Dvivedi recorded in his letter[16] is valuable and interesting.

Giridhar Dvivedi, a householder with a good employment and having wife and children wrote a letter to Dr. Shrimali that he was involved in domestic difficulties and about four court cases with the result that the house had no peace. He sought the advice of Shrimali who asked him to meet him. Shrimali placed his hands on his head, Thus, blessing him and initiated him to *Bagaḷā sādhanā.* However, the *Guru* told him to see him again for knowing all details of *anuṣṭhāna* of Bagaḷāmukhī *sādhanā.* The aspirant returned and in a period of three years from the first meeting, he kept on writing letters which numbered to about sixty. But the *Guru* delayed in sending a reply and ultimately he wrote that the aspirant could see him on intimation of a date of appointment. Thus, he addressed another appealing letter, almost with introspection to which fortunately he got a favourable reply.

On a certain day, the aspirant was asked to see Shrimali. He came. He was told that he was to stay in *guru's* residence and carry on *anuṣṭhāna* as instructed. He felt very happy and said within himself that he had not obtained the Heavenly bliss as he got in the *guru's* residence for the past forty years. The *guru* gave instructions of Bagaḷā *sādhanā* for fifteen days and asked the aspirant to get back home continue the *sādhanā,* after commencing it again on any *Kṛṣṇa caturdaśī.* Accordingly he began *sādhanā* on *Māgha bahuḷa caturdaśī* (February) of a certain year. In a letter that he wrote after he had the vision of the Goddess to the *guru* he gives details of his experience.

The aspirant chose a separate room in his house, made it clean and fit to begin the *sādhanā.* The entire room from roof to the floor was given yellow tint. He began *sādhanā* at 10 o'clock by night and concluded for the day at 5 a.m. the next day. Before commencing

the *sādhanā*, he took his bath naked from water drawn from a well. He kept all vessels very clean. He took upon yellow garments, sat on a yellow seat covered by a yellow cloth. Then he drew a figure of Bagaḷā Yantra out of *akṣata* (rice smeared by turmeric). He placed a figure or photo of Devī Bagaḷāmukhī on the *yantra* drawn already. The photo could be a framed one. The photo that was placed on the *yantra* had been given to him by Dr. Shrimali. As advised, he sat facing south. He made a *praṇati* (the basin of a lamp) with yellow coloured soil, put ghee prepared out of cow's butter and lighted the sacred lamp. In the centre of the two lamp, he placed the Bagaḷā *yantra* and on it the photo of the goddess. Then he decorated the figure with yellow flowers and lolan of phosphorous. Next he placed a *kalaśa* (sacred pot) yellow in colour and filled it with yellow colour and water.

After doing *ācamana* (sipping water) he did *saṅkalpa* by pouring water with *kaneri* flowers by his right palm. The objective to be fulfilled on the part of Dvivedi was that he should win the four court cases in which he was involved and the tongues of his adversaries were to get paralised. He observed *nyāsa* (posture) of *Brahmāstravidyā* and recited Bagaḷā *dhyānamantra* looking at the photo of the goddess. Next holding 108 turmeric pieces, he recited *Bagaḷā mantra* (seed syllable) 101 times the aggregate of which would be a little more than 10,000. The same ritual was observed by Dvivedi for thirteen days, as advised, during which he was to take milk only by way of sustenance and observe celibacy. He took leave from his office work and completely engaged himself in the *sādhanā*.

On the seventh day after he started the *sādhanā*, Dvivedi had a distinct experience by way of a vision. A woman seems to have given a vision with a terrific laughter (*bībhatsa*), waving bangles of her hands (also producing terror). The aspirant looked at the photo of the goddess only and did not turn back where he felt the vision. Still he did not give up recital of *mantra*. The next two days of his *sādhanā* passed peacefully. On the tenth day of *sādhanā* in the mid night (12 o'clock) a woman with a ghastly gesture seems to have uproached him and sat by his side. He felt that the woman pressed heavily his left knee with her right knee. Though he was reciting the *mantra*, he turned back out of fear. He was completely dreaded and had the vision of Goddess Kāḷī when he turned back and saw. She had beshelved, frightening eyes and bony body. Her eyes had stopped within. She wore peculiar kinds of skeletal necklace. She held in one hand a bowl (*kapāla*) which contained human blood and which she was sipping. The aspirant could not even breath freely and his tongue stuck up to the throat. He failed to continue recital of *mantras* for a while. He recited *mantra* in silence. He saw the vision of the squatting woman for nearly an hour. But he did not see her out of fear. By about 3 o'clock in the morning he felt that the woman held his hair on head by her palm and shook him. He almost fainted. He felt that the entire room was filled by a stink of a corpse of an animal. Finally when he opened his eyes, She had disappeared and that particular night he had recited *mantras* 101 times. Nothing happened on the eleventh day and no vision was seen. The aspirant continued *sādhanā*.

On the eleventh night, the aspirant saw the vision of a dreadful figure of a woman in the photo of the goddess. He was frightened but he did not give up his *sādhanā.* On the twelfth day, when he sat for *japa* as usual, he experienced that he was beaten and fainted. He regained consciousness and sat again for *Japa.* At 12 o'clock (mid night), he had the vision of the same woman who, now sat in front of him and saw him with Her sharp eyes for nearly fifteen minutes. Instantly she rushed towards him and snatched the necklace of *japa* beads and slapped on his cheeks. He fell fainted but recovered. He collected the necklace of beads (*japamālā*) and began recital of *mantra* again. The woman seems to have sat there for about an hour, biting Her teeth and stretched Her hand sitting as it were and broke the burning yellow bulb to create utter darkness. Shouting in Her characteristic manner, she ordained him to stop his *sādhanā.* Interrogated him as to what purpose he had in the *sādhanā* and she would even drink his blood if *sādhanā* was continued. His position was similar to a rat trapped in a box. However, he fortunately remembered the *guru* (Dr. Shrimali) who had given initiation. Drawing all strength and courage that he was capable of, he continued *sādhanā.* As cautioned earlier, the goddess clasped his neck with Her right hand which amounted to strangling. As a result, he felt that he lost his sight and his bones pulverized and body turned wet. He had no alternative but to scream. He could not recite *mantra.* Luckily for him, the goddess withdrew Her hand from his neck which gave him some energy to recite the *mantra.* Still the goddess appears to have given a blow on his chest and pulled out his hair on the head. His neck turned green, but he continued *japa* in the name of the *guru* and did *sādhanā* in fear throughout the night till morn, as usual. Although he had no fear of death, he developed acute fever, the next morning, indicating 103 degree of temperature. He could not even take milk and felt weak. He even thought of giving up *sādhanā*, though he had succeeded till the twelfth day.

However, on the thirteenth day – the culmination of his *sādhanā* – the aspirant saw the same vision giving him courage and saying that he ought not to give up his *sādhanā.* Thus, getting assurance, he took bath inspite of fever and commenced the ritual again. For an hour he had nothing to feel. At 13.30 hours in the night, he was fortunate enough to have the vision of a charming goddess, 20 to 22 years young, bedecked in golden ornaments and clad in yellow garments. The goddess looking like an angel from Indra's heaven appears to have moved slowly towards him and took Her seat by his side. He was reciting *mantra* which concluded by five a.m. in the morning. He saw the vision still sitting by his voice, interrogating him that for a minute he could stop *japa* and look at Her and speak to Her who was none other than Bagaḷā.

Bagaḷāmukhī Devī appears to have questioned the aspirant (Dvivedi) as to why he addressed Her and undertook the rigorous *sādhanā.* The aspirant seems to have said that if the Goddess was really gratified by the *japa* she were to bless him with paralyzing his adversaries, shower riches and security all the time of his life. The Goddess replied in the

affirmative assuring him fulfillment of his objectives till his end, giving a hint at times of difficulties and hardships and that his duty was to remember Her, recite Her epithets and hymns given in sacred lore. Both seems to have exchanged greetings and the Goddess left the *pūjā* room, majestically. As a result of Her manifestation, the entire *pūjā* room had excellent fragrance and Heavenly bliss (*ananda*) for nearly an hour.

The aspirant came out of the *pūjā* room and looked at the photo of Dr. Shrimali, his *guru* kept outside the room. His joy knew no bounds and he showed his gratitude to the *guru* by wetting of eyes (*anandabhaṣpa*). Three months elapsed after conclusion of *sādhanā* when he addressed a letter to Dr. Shrimali relating his experiences. Only after a month since he had the vision of the Mother Divine, he secured promotion, got back his wealth, got his transfer cancelled and freed from involvement in all the court cases, son got good education and all adversities came to an end. He also conveyed to the *guru* that on whatever occasion, he was to speak to his higher officials he would invariably remember the Goddess and overcame obstacles.

Finally the aspirant's letter to Dr. Shrimali makes mention of another wonderful experience he derived. A week ago, a *dharmaguru* (religious preceptor) had paid a visit to the town and gave a discourse on *nirguṇa* mode of worship. He also joined the assembly of audience numbering to 4000-5000. He being a believer in *saguṇa* worship desired to have a dialogue in the discourse. He remembered the *guru* and the Mother Divine and entered into a verbal dispute with the visitor and upheld the importance of *saguṇa* worship. The letter states that at the end of arguments, the *dharmaguru's* tongue got paralysed and could not continue the discourse. He accepted defeat and returned. The people who had assembled there lost no time in asking the aspirant as to when he studied the scriptures and how he attained scholarship as to put the visitor to silence.

Sri Dvivedi added in the letter seeking concurrence of the *guru* whether his *sādhanā* had been fruitful and that he and his entire family were grateful to him and that they would take his *darśana* on receipt of appointment.

Beginning his career as an advocate and then taking to journalism, Dr. Shrimali finally settled as a great tantrist, palmist and astrologer. Earlier he practiced *Tārā sādhanā* having initiation by Sri Bhabhuvananda. He took a very active part in the conference of experts and practitioners of various tantric cults. In the conference of nearly 400 members, *aghorīs*, Bhairava/ṛṣis, Kapālikas, Paśupatas and other sects and cults took part. One of the aspects of the conference by which Dr. Shrimali stood by and has been achieving is that all the practitioners ought not to keep aloof from their society and land and occupy themselves in meditation, but contribute richly to social welfare. They are to take a concern for every line of constructive work in the nation. They are not to while away their time and power in arguments, disputes and causing harm to others.

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7. *SK*, ch. 1; pp. 9-10.
8. *Ibid.*, ch. XVI.
9. district 6-12-1962, p. 73.
10. *SK*, Ch. VIII.
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14. Ch. IV and VII.
15. N.D. Shrimali : *Tantric Siddhiah,* (Delhi, 1992), pp. 131-139. Dr. Shrimali has to his credit more than forty-two scholarly manuals on Tantra, Palmistry and Astrology. He has a long and fruitful career of *sādhanā* and several aspirants have received initiation. He has not only contributed to the uplift of several individuals in distress or engaged in spiritual pursuits but redemption of families also.

    In his early career, he left home, participated in conferences of Aghorīs and Bhairavas. He returned and got married, but soon after marriage, he again left home for attaining *siddhi.* He has attained *siddhi* of 64 *sādhanās.* After making use of *siddhi* according to tāntric rejoinders, he ultimately decided to use his *siddhi* for *lokakalyāṇa* and not for causing harm. He accepted *dakṣiṇācāra* mode and has been initiating persons in the same manner of worship and *siddhi.*
16. *Ibid.*

Chapter IV

Role of Preceptors of Bagaḷā Cult and Their Social Reform in Karnataka

(i) Śrī Cidānanda Avadhūtaru Rājayogī (1750-1820 A.D.), Founder of Bagaḷāmukha Śakti Pīṭha, Siddhaparvata (Raichur district)

Jagannath Shastri or Jhankappa[1], better known as Cidānanda Avadhūtaru, Rājayogī was born in a *Karanam* brāhmin family of very humble means in Doddaharivana (Adoni taluk, Kurnool district; A.P.). His parents were Laksmipati and Ammanna. Even from his boyhood he showed disinterest in mundance affairs, felt his nearness to the Mother Divine and gave expression to super-human activities. Though Narasimhadeva and Chudanna were elder to Jhankappa, the mother experienced immense delight when the latter was born.

Jhankappa commenced his formal education at the age of five. While his elder brother, Narasimhadeva, recited Vedic *mantras,* Jhankappa also joined him. The mother used to write down the songs, sung by both. That is why Jhankappa came to know through his inner voice that his life mission was to provide relief for the suffering multitude.

Jhankappa was born in a family given to dire poverty. Even his legitimate share of ancestral property was taken over by his relatives who kept away from Jhankappa's family. In his young age, his parents shifted to village Hebbaḷ (Gangavati taluk) due to domestic difficulties. The only share of property given to Jhankappa's family was a dilapidated house

which was supposed to be the refuge of a spirit. But his mother was not disheartened and decided to live in the same house. However, to their good fortune, the house was not one afflicted by spirits but the abode of the Seven Mothers of mankind (*Saptamātṛkās*). The house showed a fearful appearance outside but inside it was the most auspicious. That was the reason why Jhankappa was given protection in his boyhood when his parents punished him for his pranks.

Jhankappa was admitted to a elementary school in the village. But he used to recite *mantras* while the teacher was giving a lesson. After the death of the teacher, he gave up formal educational career. But he possessed sharp intellect. His *upanayana* (wearing sacred thread) was celebrated in his eighth year in the temple of their family deity, Narasimhadevaru at Ahobala. As a result, even before he could complete his ninth year of age, he obtained all Vedic knowledge and that of the *purāṇas* by the grace of the goddess and his *saṁskāra* (good birth). He possessed a sonorous voice and sung in poetic form the paurāṇic episode of Girijā Kalyāṇa. In the meantime his parents passed away at Hebbaḷ near Gangavati (Raichur district). But Jhankappa did not lose heart. By his eighteenth year he had mastery over all *mantras* and thought of leading a life of disinterestedness and attaining bliss. In this period of his career, the most fruitful part was the guidance he received by the goddess in the form of one Lakṣmakka, who belonged to the *varakari* sect.

However, Jhankappa continued to worship the icons that he bequeathed by his ancestors. As his life mission was to attain *siddhi* and do acts of social welfare, he was guided by the Goddess to give up the path of *karma* which he was leading so far. After receiving direction from the relative of his to seek the *guru* of their choice, named Śrī Koṇḍappa (evidently after the name of Lord of the Seven Hills, Śrī Veṅkaṭēśvara), residing on the bank of the Tuṅgabhadrā he left the native village and reached village Ayodhyā (Gangavati taluk; Raichur district), where he appealed to the *guru* to accept him as his disciple. The *guru* did so with great delight. It was the *guru* who called him Cidānanda by which name he came to be known thereafter.

Śrī Cidānandaru undertook extensive pilgrimage as ordained by his *guru*. He visited Śrīśaila, Kāḷāhasti, Arunachala, Gokaraṇ, Kollur, Śṛṅgerī in the south and Varanasi, Gāyā and other places in the north. He returned *via* Tuljapur in Maharashtra and came to Śrī Kṣetra Sannuti on the Bhima in Karnataka. He took the *darśana* of Śrī Chandrala Parameśvarī, the presiding deity of Sannuti. By then, his *guru*, Śrī Koṇḍappa had already camped in Pampākṣetra where Cidānanda met him with great joy. He related to the *guru* all his experiences of his pilgrimage. He stayed in Pampākṣetra, visited God Virūpākṣa. He gave several discourses in the temple of Virūpākṣa. Then he returned to Ayodhyā and stayed there for some time as advised by his *guru*.

Śrī Cidānandaru put up with all the hardships he came across for the sake of his *guru* with patience and endurance. The *guru*, finding him having attained perfection in his *sādhanā*, told him to retire to Siddhaparvata, to do rigorous penance and obtain the grace of Devī Bagaḷāmukhī.

As a result of Cidānanda's profound meditation and *sādhanā* (attainments), the Goddess is said to have blessed him with Her vision and asked him to pray for any boon, he desired. To this, Cidānandaru smiled. The Devī asked him again as to why he was not in favour of seeking a boon. Cidānandaru replied in his characteristic way that when the Goddess was within and without his body, She very well knew what She had in his mind to ask for by way of a boon. The Goddess is said to have felt supremely gratified and blessed that he was to compose several spiritual manuals which would be effective in the form of *mantra* and that his name would remain immortal as that of Her's and expressed that he would fulfill really his mission.

Śrī Cidānandaru carried on deep meditation on Devī Bagaḷāmukhī on the Siddhaparvata. He also set up the Śakti *Pīṭha* where he consecrated and installed the figure of Devī Bagaḷāmukhī. His mode of *sādhanā* was *haṭha-rāja yoga*. After a rigorous course of *sādhanā* at the end of his life for 3-4 months, he left his mortal body. His *samādhi* is to be found even to this day at Kanakagiri in Tq. Gangarati, near Siddhaparvata (Ambamutt, Dt. Raichur).

Social Contribution

He is the celebrated author of *Bagaḷāmbā Śataka, Jñānasindhu, Devī Māhātme, Pañcikaraṇa, Tattva Cintāmaṇi, Navacakrarekhā lakṣaṇa,* and *Kamaviḍambane.* Of these *Jñānasindhu, Devī Māhātme* and *Bagaḷāmbā Śataka* are outstanding works. All these are in Kannada language and represent Cidānanda's rich contribution to the land and its people, containing the essence of Vedānta philosophy and glorification of the Great Mother.

Śrī Cidānandaru is regarded as the foremost of Śakti Upāsakas (Bagaḷā cult) in Karnataka. *Devī Māhātmya, Bagaḷāmbā Śataka, Jñānasindhu* and others are his immortal compositions. There is nothing more spiritual outside the contents of these works. All the works were composed in the state of *samādhi* or *tūrīya* and possess great *mantra śakti* (power of *mantra*). Devī Upāsakas have experienced this fact. Among them Sri A.N. Hurakaḍḷi Ajja is the most reputed. He took much delight in relating the life and teachings of Śrī Cidānandaru.

Myself and our family had the good fortune of visiting the residence of Śrī Cidānanda Avadhūtaru Rājayogī in 2007 in Doddaharivana, his birth place (Adoni taluk, Kurnool district; A.P.). Avadhūtaru's relative, one Sri Pratap is now put up in the holy house. He showed us an ancestral *mūrti* of Bagaḷāmbā. It was also worshipped by the Avadhūtaru, before he left the house. The icon is a small one with the Goddess sitting before the Śrī cakra, on her head

is Lord Śiva and above him the Nāgabharaṇa. Though the figure is a small one, fully decorated with a smiling face. It appears the *mūrti* is not shown to everyone daily, but kept in a sacred place and shown to visitors who visit their house rarely.

The importance of the *mūrti* is that it was being worshipped by Śrī Cidānanda Avadhūtaru Rājayogī before he took to *saṁnyāsa.*

(ii) Śrī Ajāta Nāgaliṅga Mahāsvāmigaḷu (1821-1881 A.D.)

It is very relevant here to treat the life, teachings and role played by Śrī Ajāta Nāgaliṅga Mahāsvāmigaḷu (1821-1881 A.D.) (fig. 48) in socio-cultural context. He was one of the most reputed pioneers – a contemporary saint of Sri Sheriff Sahib of Śiśunal and Śrī Siddharudha Mahāsvāmigaḷu of Hubli and strove hard to reform society by removing in his time class-caste discrimination, untouchability in particular. Significantly, it is to be noted here that he was an adherent and preceptor of Bagaḷā cult. The term 'Aja' means Brahma and also *citkala* (*Brahmatejas*) found in the Absolute. So, the term Ajāta indicates, one who made no caste discrimination etc. Because Nāgaliṅgaru possessed this feature he came to be called *Parabrahma Kaivarta* Ajāta Nāgaliṅga Mahāsvāmigaḷ. He is also known as Paramahaṁsa because he had realized *haṁsatva.*

He was born in village Javaḷgi (Vasavi taluk; Raichur district) situated in ex-Naizam territory, in Śrī Rāma *saṁvastara, śrāvaṇa śukla paurṇimā,* corresponding to the year 1821 in a Viśvakarmā family. His parents were Manappa and Nagamma. Even from his infant days, he had a smiling face, brilliant forehead with *tripuṇḍra* (three lines of *bhasma*) thus, indicating that he would come out as a saint in later years. At his fifth year he joined *ayyagaḷa pāṭhaśāle* and learnt alphabets for three years.

In his eighth year, Śrī Nāgaliṅga Svāmi, taking the consent of his mother left the house. After a few days he returned to his native village, set up an *āśrama* (*parṇakuṭīra*), near cemetery. The parents made repeated requests to him to return. But he did not. He delivered discourses on spiritual *sādhanā* every day. Sometime passed and a person in the village held a special function on the occasion of which sweet dishes had been prepared. Nāgaliṅgaru had been extended invitation to participate in the function. But he did not concede. However, he attended the function very late when his father Manappa took objection to his behaviour. But it was all for outward show on the part of Śrī Nāgaliṅgaru. He received a handful of rice as alms from his parents and left village Javaḷgi. As he had already been initiated, he did not join any *gurukula* and he observed celibacy. He attained *siddhiyoga* while in movement from village to village and spent the whole night in the practice of Yoga. In fact he never required any specific place for practice of Yoga. He would lose himself in Yoga in any place he thought fit. He regarded all women as mother. He engaged himself in finding out a proper place in search of Truth.

On one occasion he reached Gujamagadi (Gadag district) and paid a visit to his pupil, pattar Somappa. At his suggestion and after receiving hospitable treatment, he made way to Kaḷappa Naḷabanda's house in Kritapura (Gadag). Both became interested in discussion on Vedānta. As Kaḷappa's house came to be a centre for obtaining knowledge of the Absolute, meditation and *prasāda*, Nāgaliṅgaru stayed there for some more days during which he gave the benefit of his discourse on spiritualism to his fellow men. After discourses were over, he glanced through texts like *Prabhuliṅga līlā* (a work of a Veerasaiva poet Chamarasa). *Jñānasindhu* of Cidānandaru and *Anubhavamṛta* of Mahāliṅgaraṅga and other similar ones, again. Four to five years passed when a *santa* from Munnēśvara Maṭha (village Varavi, Shirahaṭṭi taluk; Gadag district) met Nāgaliṅgaru and were attracted by his spiritual discourses. In order that the benefit of his discourses be secured by other fellowmen also, he took the Svāmiji to Ramanna's house in Betageri (Gadag). But Nāgaliṅgaru became disgusted after coming to know the irregularities of Varavi maṭha, left for Gadag, reached Hubli Marudrappa's house and sat on the platform in the front of the house in *padmāsana*. Marudrappa came to know of this and appealed to the Svāmiji to dine with him. On this occasion, the Svāmiji put forth a condition if he were to accept the invitation. The condition was that Marudrappa's daughter was to be given in marriage to Patadappa's son a *dalita*. The Svāmiji's purpose in putting forth the condition was that caste discrimination was to go. Marudrappa, who belonged to an upper caste refused to abide by the condition in anger and the Svāmiji left the house without even taking *bhikṣā*. He went again to Naḷabanda Kaḷappa's smithy shop in the bazaar and sat in silence. He stayed there for a month, took to touring and reached Naviḷgund (Dharwad district). He took his abode in Munnēśvara *maṭha* founded by Yayatagiri Svāmiji and continued to engage himself in meditation (Yoga).

After some days, he was nursed by his ardent devotee Bheemavva, belonging to *dalita* class, as his health had deteriorated. Improving his health he took to tour again and visited bare footed, Bijapur, Hyderabad, Dharwad, Belgaum and entire Karnataka. His mission of tour was only to reform society by giving effect to miracles. He would come again to Naviḷgund wherever he carried on his tour. Naviḷgund came to be called thereafter as Mayurapura on account of his spiritual attainments.

Teachings

Ajāta Nāgaliṅga Svāmigaḷu was a saint (*Ciṇmayamūrti*). He possessed a handsome personality, the result of his practice of celibacy and Yoga. By his attainment in Yogasiddhi he toured on a large scale and reformed people by his miracles. Several people took to virtuous living by his teachings. At nights, he sat in pensive mood and he gave the benefit of his *anubhavamṛta* to the gathering and rescued them from illusion. He would scold wicked and adamant men, rough and obstinate people also but goodmen with a fellow feeling and bring them to righteous path of living. Though he mainly impressed his people by his acts of

miracle, he gave his teachings to those who desired. The gist of his teachings may be expressed as follows: "sorrow overtakes you as long as you believe that what all you have is your belongings; There is nothing in the world that could be claimed by you as yours; Real happiness is to be obtained when you regard everything as ordained by God (Śiva); Illusive power of *māyā* does no harm to such persons". Giving an analogy of bees, he said the bees while sucking the sweetness of flowers does not feel satisfied, but continue to suck more and more (*makaranda*). The bees forget that the flowers open themselves all through the day but close by night. Consequently, they get involved within the flower in their act of sucking more sweetness and lose their lives. They scarcely realize that they lose life in mere suffocation. Similarly, worldly men regard foolishly that their wives and children belong to them, get involved in *saṁsāra* and at last, one day, like the bees lose themselves in superfluity. Can there be a better *advaita* doctrine than this teaching of Śrī Nāgaliṅga Svāmigaḷu?

Social Reform

Removal of Untouchability

If removal of Untouchability was attempted to a great degree of success by Śrī Basavēśvararu in the 12th century and Mahatma Gandhi in the 20th century, Śrī Nāgaliṅga Svāmigaḷu did it in the mid 19th century in Naviḷgund. In this task, he was assisted by Samagar Bhimavva.

It has been said already that the Svāmiji on arriving at Naviḷgund was suffering from fever took his abode in a corner of Maunīśvara *maṭha.* His suffering and groaning on account of illness drew the attention of the young lady, Bhimavva who was sweeping the premises of the *maṭha.* She was moved at the situation. She made herself bold being a *dalita* to ask the Svāmiji who he was and why so many devotees who visited the *maṭha* did not take care of him. The Svāmiji replied that the devotees having their own selfish motives to fulfill, how would they pay any attention to him. He added that he was suffering from fever and hunger for the last three days. His weak and helpless tone made her shed tears. If she were to get food and feed him, her caste was a taboo. 'Having been born', she thought, "in a *dalita* family she was not in a position to offer food to the Svāmiji who belonged to an upper caste. It was still an impossible task to touch him and provide nursing to relieve him of pain". So, she felt remorse at heart and said to the Svāmiji that she belonged to the *dalita* caste and how she was to take care of him. To her helpless state, the Svāmiji answered, addressing her as mother, that she was the embodiment of compassion, mine of affection, that her mental virtues had no bounds, that one who does not have compassion and lend a helping hand to fellow beings do not belong to upper caste, though they are born in that state and that she was no other than a mother to him. Thus, saying the Svāmiji persuaded her to get some drinking water and quenched his thirst.

It is to be mentioned here that though Samagar Bhimavva was a *dalita*, she observed the principle, 'work is worship'. She made bamboo baskets and earned a honourable living; a portion of her daily earnings was offered to Nāgaliṅgaru. Even after returning from tour, the Svāmiji, like a boy would ask for the money and Bhimavva who had made it a point to save his portion every day offer the same collection and feel highly satisfied.

In the initial days of their meeting the Svāmiji used to put Bhimavva to test very often. He would once address her as Bhima, some other time as Bhimavva and later *tayi* (mother). But Bhimavva continued to be constant in her faith in the Svāmiji. Bhimavva was a fair young woman whose physique was white complexioned, well grown and charming. Nāgaliṅga Svāmiji used to sleep on her lap and suck milk from her breast like a child. Though she had no child and marks of motherhood, her breast would be filled with milk whenever the Svāmiji desired for. Indeed a miracle, not beyond the power of a *Mahātmā.* His powers were beyond natural realities. Once the Svāmiji expressed his desire to be her relative, on another occasion her son and gave vent to his feelings towards her. A few mischievous ones, seeing their behaviour would begin teasing them and even put them to a test. But they burnt their own fingers and repented for their folly.

As a matter of fact the relation between Śrī Nāgaliṅgaru and Bhimavva was one of father and daughter and mother and son, respectively. What may be attributed to relation between Yaśodā and Kṛṣṇa, Bijja Mahādevī and Śiva holds good also between the Svāmiji and Bhimavva. The latter had profound devotion towards the Svāmigaḷu. On account of words of teasing and rustic talk of the Svāmiji towards his disciples, a very few only accepted him as their *guru* and became disciples. Out of such disciples, Samagar Bhimavva was one who offered service to the *Guru,* unstintingly. Their bondage was similar to that of Maharṣi Aravindo and Mother or Svāmi Vivekānanda and Sister Niveditā.

Thus, Śrī Nāgaliṅga Mahā Svāmigaḷu attached no significance to caste (*jāti*). He accepted food from all those who had imposed real devotion towards him, irrespective of caste. In a way Bhimavva's purity of mind and dedication had made the Svāmiji not to think in terms of caste. He would even go to the extent of abusing the ignorant that Samagar Bhimavva deserved prostration from the so called upper castes. He would come out with outright condemnation of touch pollution, *kula, sūtaka* (pollution of a departed kith/kin) etc. and declared that mental purity is real cleanliness and all the rest equal to *Kālamaḍi* (passing of urine).

A Sturdy, Healthy Body with a Saint's Mind

Śrī Nāgaliṅgaru had a physique of medium size. Practice of celibacy had made his body one of steel. He had a wheatish hue, shining and sharp eyes, long nose, a short mustache, a

thin beard, a short tuft, a broad forehead with a band of *kuṁkuma* which contributed to his body shining forth with halo. All his belongings constituted a *dhotī* as lower garment, another *dhotī*, as upper garment and at certain times wore a *sari*. The worldly men have a certain code of dress but those who have attained spiritual attainment have no specific rules of dress.

Ability to Curse if Necessary and Bless if Befitting

Households who offered hospitality to Śrī Nāgaliṅga Svāmiji and heartily accepted by him have been thriving. But certain others, once known for their wealth and status, victims of his anger or curse for their misbehaviour and underestimation, have been doomed. That is why people used to bow to him with devotion and fear.

Life of *Siddhapuruṣas* are very typical. They appear to the outside world as not knowing anything. But their characteristic features are marked by *Balavath*, *Unmadavat* and *Piśāchavat*. Śrī Nāgaliṅgaru had all the three stages combined in one personality and used to express themselves every now and then. He used to be with childlike simplicity with Bhimavva. But when he came across mischievous elements, he used to frown upon them and behaved like *unmatta* (deeply angry). While walking into the town, he came throwing stones but they would not harm anyone. The Svāmiji was in the habit of using the *sidige* (contrivance to carry a dead body) found in cemeteries as palanquins and used to sit on it and go round the streets. He would even play with humour with death. He never made any distinction between 'auspiciousness' and 'un - auspiciousness'. He had no fear of death. The epithet *ajāta* quite suited his name. Thus, what Basaveśvara stated, in general terms, namely, the feared ones in this world are the brave ones of the other world, dwellers here and near and all those who are the blessed souls in Heaven have no comparison to Śrī Nāgaliṅga Svāmiji.

Ability to Effect Miracles

Nāgaliṅga Svāmigaḷu, once got a *sidige* from the cemetery, sat on it as a palanquin and went round the town. The *sidige* was that of an old woman and hence the *sidige* was called by the nickname *sidige* itself. On a certain day the Svāmiji was going in procession on the *sidige* in a street of Naviḷgund town when some persons took objection for his movement. The Svāmiji therefore left the *sidige* in the street and withdrew from the spot. Since then the street was put to havoc by plague and those who survived, approached Nāgaliṅga Svāmigalu expressing their remorse and repentance. They also arranged for the Svāmi's palanquin to move in the street after which only the epidemic gradually ended. Even to this day palanquin could be seen in the *maṭha*.

Nāgaliṅga Svāmigaḷu possessed great power of speech. He would see that what came out of his mouth was put into action. He is a unique example of offering monetary boon to

the poor, masculine virility to the infantile, ability to bear children to the infertile and life to the dead. He indicated by symbolic acts, typical to his own saintliness, in anticipation of the on-coming rule of Queen Victoria over the colonial possession, famine and the launching of the freedom struggle by patriotic Indians. He is nothing less of a prophet in this direction. He drank melting lead and digested it. He gave fried Bengal gram to the Sunkad family who sowed them in their field and secured fertile produce. It may be stated here that it was only for making men virtuous that he resorted to doing miracles.

Fried Gram Given for Sowing, Resulting in Rich Yield of Crop

In the days of a severe famine, a farmer was sitting helplessly having no seed to sow, in village Ibrahimpur. He was Sunkad Fakirappa, the grandfather of Annadanappa Nāgaliṅgappa Hurakaḍḷi Ajja one of the trios of Bagaḷā Cult in Karnataka. Śrī Nāgaliṅgappa happened to go there. Realising the miserable plight of his devotee, the Svāmiji gave a handful of fried Bengal gram to Fakirappa directing him to sow them in the field and reap a harvest. He also added that he should have no doubt about fried grams capable of sprouting into saplings etc. Following the direction of the Svāmiji, Fakirappa sowed the same Bengal grams and ultimately he got a harvest which he had not seen before. Since then the family came to be called by the surname, Hurakaḍḷi which witnessed great progress thereafter. But Fakirappa had no progeny. He was again puzzled when the Svāmiji visited him again and blessed that he would have a son before the end of the year. He did have a son who was named after the Svāmiji, as Nāgaliṅgappa. It was his son Annadanappa Nāgaliṅgappa Hurakaḍḷi (Ajja) who later became a Devī Upāsaka, all through his life and in turn was responsible for progress of many families (1899-1991 A.D.) here and even abroad.

Restoring the Dead Back to Life

In village Hombal (Gadag district) a wage earner was put up during the harvest season in Dharmashala with his wife and children. He had no other go but to earn a living by labour. As though illuck would have it, he became a victim of an epidemic and passed away. No one came near the house to attend to his last rites. The whole scene was heart-rending. Śrī Nāgaliṅga Svāmiji happened to go there and he himself lifted up the corpse, put it in front of the house and began to weep. Many people gathered around. Addressing the labourer, he asked whether it was right on his part to leave family and children in that predicament, particularly in an unknown place. Turning to the people around, he said to them that it was hypocritical on their part to shed tears without lending a helping hand to the bereaved family and scolded them in the name of Samagar Bhimavva (*dalita*) and threw mud and pelted them with stone. People scattered. The village headman, who heard the whole story made haste to the spot and demanded the dead body for last rites. Nāgaliṅga Svāmiji abused him and put the dead body in the shrine of the village goddess. He addressed

the dead and said that he had been the cause of sorrow for the family that they were waiting for him and asked him to get up. Immediately, the labourer got up as though nothing had transpired. His wife and children were delighted and offered their devotional respect to Śrī Nāgaliṅgaru.

Consuming Melting Lead

This is really an interesting episode. During the British rule, the collectorate of Bijapur (Karnataka) was located at Kaladgi. Nāgaliṅgappa performed several miracles in the district. On one occasion, the Collector's two children went on a drive with an attendant. Śrī Nāgaliṅgappa who saw this clasped the two children and threw them into a well nearby. Naturally, the attendant who escorted them shed tears. The news was conveyed to the British Collector who grew angry and sent Nāgaliṅgappa to jail. The children were searched for in the well, but not found. They were not even visible under the water. It was surprising indeed! The collector sought for the offender (the Svāmiji in his view) in order to know details. To his great surprise Śrī Nāgaliṅgappa was also not in the jail! Children were not in the well and the offender not in jail! When confusion prevailed all around, someone brought the news that he saw the Svāmiji treating the children with sweets in a shop in the bazaar. The collector then clarified that the Svāmiji was no ordinary being and asked for pardon. Not only this, he issued orders that through the collectorate as per law no one should harm the Svāmiji. Rules and laws are meant for very ordinary persons only. And Śrī Nāgaliṅga Svāmigaḷu was beyond the scope of man-made laws and regulations.

On another occasion, some British officers invited the Svāmiji to dine with them. Plates containing meat dishes were covered by cloth. The Svāmiji was asked to take the dish. When the Svāmiji took off the cloth from the plates, the meat dishes were all turned into hibiscus flowers. The officials were disappointed and asked for pardon from the Svāmiji.

Still on another occasion, the Svāmiji was asked to take a very hot drink. The Svāmiji said that the drink was not hot at all. He sent for melting lead liquid and drank it without any break.

Power of Speech

Saints who have attained *haṁsatattva* and the stage of *paramahaṁsa* do have tremendous power of speech. Nāgaliṅgaru had attained this level and hence whatever he uttered turned out to be reality and truth. An incident in point may be referred to here.

In village Guledgud (Badami taluk, Bijapur district) is the Banashankari temple in *nekar oni* (weavers street) where a *sādhu* lived named Muchakundappa. He was interested in Vedānta and had *vāksiddhi* (effective speech). In the temple was a pregnant cow. Some miscreants

interrogated the *sādhu* as though to put him to test as to what the cow would deliver in due course to which the *sādhu* replied that it would give birth to a calf.

After some days Nāgaliṅga Svāmigaḷu happened to pass by the street and the miscreants again asked him as to what the same pregnant cow would give birth to. Again it was to put the saint to test. The Svāmiji replied that the cow would deliver a male. Thus, the group of miscreants came to the conclusion that one of the prophecy would turn out to be false and waited till the cow delivered. In due course the cow gave birth to a calf and they thought that the *sādhu* who had predicted before deserved commendation and Nāgaliṅga's word turned out to be false. The Svāmiji also happened to arrive at that juncture. The miscreants pointed out the turn of event to the Svāmiji. He in turn suggested to them that they should go round the streets and give publicity that Nāgaliṅga Svāmi's word came out false and that people should not repose faith in him. But they were also not prepared to do like that. Finally, the Svāmiji called one of them and forced him to announce the same in the town by means of beating the drum at which hour the same cow gave birth to a male. Naturally, this made the people and the miscreants feel ashamed and they repented. They asked Svāmiji to punish them where upon the latter said that their act was not an offence and that they should again go round the town announcing that Nāgaliṅga's prophecy never turn out to be false. This is an event which indicates that *Mahātmās* can even change the course of *brahmasṛṣṭi* (creation).

Parokṣajñāna

Anticipating the Great Revolt of 1857

Nāgaliṅga Svāmiji on a certain occasion, dressed himself in a *sari*, wearing bangles to the full and having the mark of *kuṁkuma* on his forehead, conducted a tour all over the country. After finishing the tour by day, he would break the bangles to pieces by striking his hands on stone and erased the *kuṁkuma* mark on his forehead. Then he would weep racking his head. Then after a short while the great revolt of 1857 began in which several people died. Consequently, many women folk had to take to widowhood. People barely realized that such a situation had been anticipated by the Śrī Nāgaliṅgaru. They took it with indifference and could only think of it after the revolt started.

Anticipating Rule of Queen Victoria

On one occasion, Nāgaliṅgajja paid a visit to Gandugoli Nagappa of Gadag-Betageri and asked him to prepare a palanquin. Accordingly, it was got prepared. The Svāmiji then sought for a chair which was placed on the palanquin. The Svāmiji sat on the chair, dressed himself in a *sari*. After holding the reins, he went in procession in the town. On his return, he got the palanquin burnt. Within a short period, Queen Victoria became the Queen of

England and began to rule over India as Empress (1876 A.D.). To mark this event, the Mahārāni's photo was taken in procession in all important places in India, followed by festival. It was then that several people came to realise that the rule of Queen Victoria had been already indicated to the people by Śrī Nāgaliṅga Mahā Svāmigaḷu.

AnticipatingFamine

On another occasion Nāgaliṅga Svāmigaḷu fell down as though dead in the street in front of Katageri Neelappa's house in Gadag. The headman of the village, named Bhimanagoud immediately hurried to the place and enquired as to why the Svāmiji did so and appealed to him to get up. To this the Svāmiji said that people were to perish like that without food and water further. He gave signs of the oncoming severe famine (*ḍogi bara*) which did overtake the country in 1876 A.D. Several people died of hunger.

Contemporaries of Śrī Nāgaliṅga Svāmigaḷu

Śrī Nāgaliṅga Svāmigaḷu attained the level of an *avadhūta* (wandering ascetic) reforming society. He also met his contemporary *santas* while making tour across the country. He dispersed their spiritual knowledge and himself came out with his sport (*līlā*). His contemporaries of great reputation were: Śrī Siddharudha Svāmigaḷu, Hubli; Budi Svāmigaḷu, Hosahaḷḷi; Maḍivaḷa Svāmigaḷu, Garag; Chennabasava Svāmigaḷu, Viraktamath, Naragund; and Sheriff Sahib of Sisunaḷa (all Dharwar district).

Nāgaliṅgaru and Siddharuḍharu

In 1879-80, Śrī Siddharudha Svāmigaḷu was going in hot sun to a devotee's house for *prasāda.* Śrī Nāgaliṅgaru was seated in a palanquin and coming towards old Hubli from Kalaghatgi (Dharwar district). The two met each other. Śrī Nāgaliṅgaru addressed Siddharuḍharu and praised that he had come to earth (he being Mahādeva) after deceiving angels, leaving Kailāsa and incarnate on earth. He took off the white cloth worn by Siddharuḍharu as upper garment, tore it into five pieces – one was offered to Fire God (*Agni*), another to Wind God (*Vāyu*), still another to Sky God (*Ākāśa*), fourth one was thrown into water (*Jala*). Thus, five pieces were offered to *pañcabhūtas.* Then he offered his white blanket to Siddharuḍharu and put it on his chest.

Scholars explain this incident thus: whether one is small in fame or big, after taking the physical body one has to die on a certain day. Even Siddharuḍharu was to give up his mortal body in Hubli. People in his days, though poor, but proud were likely to give him trouble for which he might repent that though he did so much, people failed to recognise the same. But though he was to give up the mortal body, his name and fame would remain immortal as long as the Sun and the Moon endure. So, Nāgaliṅgaru had torn the white cloth on the

body of Siddharuḍharu indicating that it would be non-existent, but offered his white blanket as a symbol of its strength of texture, purity of the saint and ever lasting reputation.

Hosahaḷḷi Budi Svāmigaḷu

Budi Svāmi of Hosahaḷḷi (Gadag taluk) came to Navilgund and stayed for some time. Śrī Nāgaliṅgappa used to play pranks on him and used to embrace him like a child. Budi Svāmi also reciprocated by offering him fruits, milk and sweetmeats. It was the intention of Śrī Nāgaliṅgappa to exhibit to the world the real worth of Budi Svāmigaḷu. So, he pulled out plants and fruits in the garden, creating distortion and announced to the townsmen that Budi Svāmi was mentally unsound and had destroyed the entire garden around his *āśrama*. People gathered around, began to engage themselves in gossiping about Budi Svāmigaḷu. He came out of his *āśrama* and seeing the garden in a pell mell condition, began placing the plants, fruits and flowers in their proper places. To the surprise of all, they got struck up into their original places and finally gave the look that no distortion had taken place. The people began praising the power of Budi Svāmigaḷu and also the sport (*līlā*) of Śrī Nāgaliṅgappa. Budihaḷa Svāmigaḷu lived for a petty long period of 750 years after he left his physical body (unbelievable but a truth) and preached the doctrines of Vīraśaivism. Thus, Nāgaliṅgappa once told him that he had lived for a long number of years and time had come to give up the decayed mortal remains. The latter, commended Śrī Nāgaliṅgappa and said that he too was thinking on similar lines. Preaching again to the devotees that they should practice *Kayaka* (hard work) and *Dasoha* (mass feeding). Budihaḷa Svāmigaḷu then gave up his mortal remains.

Maḍivaḷa Śivayogīgaḷu

Another contemporary saint of Nāgaliṅgappa was Śivayogī of Maḍivaḷa in Garag (Dharwad taluk). Nāgaliṅgappa paid a visit to Garag. Anticipating his arrival, Maḍivaḷa Svāmigaḷu instructed his disciples not to let in Nāgaliṅgappa as he was known for causing mischief, closed the door of the *āśrama* and sat inside. Though Nāgaliṅgappa called him to come out many times, he did not respond. He sat for a sufficiently long time on the bank of a well.

After a little while, a young lass came there to draw water. It coincided with the coming out of Maḍivaḷa Svāmigaḷu. As the Svāmigaḷu was witnessing Śrī Nāgaliṅgappa, he pushed the lass, who was drawing water into the well. Shouting aloud, he called the people around that Maḍivaḷa Svāmigaḷu had thrown a girl into the well. When the girl was taken out of the well, she was found breathless. Maḍivaḷa Svāmigaḷu grew anxious and did not know what to do. He asked Nāgaliṅgappa as to why he acted in that manner, to which he replied as to why he did not show the simple courtesy to receive the guests who came to the *Maṭha*. Maḍivaḷa Svāmigaḷu objected to the act of Nāgaliṅgappa and said that it was he who was the cause.

Nāgaliṅgappa replied that the girl herself could be interrogated to know who had thrown her into the well. Maḍivaḷa Svāmigaḷu touched the girl by hand and asked her to speak the truth. Instantly, the girl woke up and pointed to Śrī Nāgaliṅgappa, saying that he pushed her into the well and ran home. The crowd which had gathered around realised the saintly power of both the Svāmijis and began to show great reverence thereafter.

Both the Svāmijis went on a pilgrimage to Kāśī. On the way, they gave expression to several miracles. At Kāśī, many learned men desired to put both to a test. They deployed four charming girls to attend to their needs like bath and food. But the Svāmijis, who were above these, did not fall a prey to the tricks of the learned men. They upheld the flag of renunciation and won the respect of the learned men and received *kaṇike* (monetary gifts) and hospitality.

Rudra Svāmigaḷu and Chennabasava Svāmigaḷu

Once, Rudra Svāmigaḷu of Banahaṭṭi (Bagalkot district) along with Chennabasava Svāmigaḷu of Naragund (Gadag district) got Nāgaliṅgappa for a tour in their town. They sat under a tree for rest. An old woman was collecting dried cowdung there and did not take note of the arrival of the saints much less offer respects. Nāgaliṅgappa decided to teach her a lesson, though he was asked not to harm her by Chennabasava Svāmigaḷu. The woman in her ripe old age began to feel that her womb was growing large. She conveyed the news to another old woman nearby and went to the *maṭha* of Rudra Svāmigaḷu. Rudra Svāmigaḷu, who had come to know of this, pointed his fingers towards Śrī Nāgaliṅgappa who in turn pointed to Chennabasava Svāmigaḷu. A Svāmiji came out with the reason that the old woman had shown disrespect to them. He advised the old woman to use the *bhasma* (sacred ash) from Rudra Svāmigaḷu for three days and that she would be alright. The old woman prostrated before the Svāmijis, used the sacred ash and regained her former self.

These instances among the many, show the reforming zeal of Nāgaliṅgappa, only to alert people into a righteous path.

Sheriff Sahib of Śiśunaḷa

In the village Śiśunaḷa, (Dharwad district), flourished a great saint named Sheriff Sahib, belonging to Islamic religion. He was also a gifted mystic poet. Though the *Mahātmās* belong to different faiths, their spiritual doctrines are similar in principle. Śrī Nāgaliṅgappa paid a visit to Sheriff Sahib who greeted him with much delight. Śrī Nāgaliṅgappa, all on a sudden, removed the turban worn by Sheriff Sahib. Sheriff Sahib instantly replied, accounting for the action by Śrī Nāgaliṅgappa, that it was a sign of misfortune and that he would lose his wife in a month. It did happen so.

On another occasion, Nāgaliṅga Svāmigaḷu was proceeding in a street in Naviḷgund on

a palanquin when Sheriff Sahib clasped the rod of the palanquin. The palanquin carriers could not move further. The person in front of the palanquin cried as to who it was, who held the palanquin. Evidently, he did not know that it was Sheriff Sahib that had held up the palanquin. Sheriff Sahib said that there was no difference between himself and Nāgaliṅgappa, thus, pointing to himself that the two were not different. Further Sheriff Sahib also said to Nāgaliṅgaru that he being a devotee of Devī Bagaḷāmukhī, he ought not to show himself off in the palanquin. Nāgaliṅgappa replied, "Oh! Sheriff, who climbed up?, who carried the palanquin?, it was all the will of *Parabrahman*."

Re-incarnation

A very unique incident took place just a few days before the death of Śrī Nāgalliṅgappa. A certain Kaḷappa, *ārcaka* of the shrine of the village Goddess in Muṣṭigeri (Badami taluk, Bijapur district, now Bagalkot district) was reading the Bible when Śrī Nāgaliṅgappa arrived at the spot. At his sight, the priest concealed a copy of the Bible. Even before he could conceal the book, Śrī Nāgaliṅgappa snatched the copy and made a hole throughout the pages of the book with a thick needle used often to remove the coir of a coconut. After removing the needle, he said with great assurance that the day on which the holes get covered, he would take rebirth again.

This copy of the Bible was the one printed at Basel Mission Printing Press, Mangalore, in 1865 A.D. The Bible may be still seen in the Nāgaliṅga Maṭha at Naviḷgund and is being worshipped. Sometimes the holes become visible. Several scholars, officers, men of letters, have examined the copy and once again traced the circular figure on the cover page and marked it.

Śrī Nāgaliṅgappa once went to Garag and came to know that Maḍivaḷa Śivayogīgaḷu had given up his mortal remains. He came out with introspection as to why he should be surviving when Maḍivaḷaru was gone.

Union

Śrī Nāgaliṅgappa toured heavily in Naviḷgund before breathing his last. He told persons who came across that the visit was the final one. He gave up his physical remains in *Shalivahan Śaka*, 1803, *Vrisanama Sam. Āṣāḍha śuddha caturthī* corresponding to 31st June, 1881. He was 60 years.

A song among the residents of Naviḷgund is still current, anticipating the reincarnation of Śrī Nāgaliṅgappa. It reads as follows:

Nāgaliṅgajja ni huṭṭi bartīnandava

Innū yaka baralilla Svāmi nenisuda jīva
Snāna sandhyāna japatapa maḍalillavva
Suḍugāḍā gina siḍagi hatti ūraga meredava
Pyaṭyaghogi lotinangaḍi lūti maḍidava
Galledana rokkanella sūri maḍidava
Nor hūnna adara kulumyagittava
Kambaravana kulime jaggaka hachchidava
Dyāmavva durgavvana dāgīna māri sere kuḍidamva
Samagāra Bhimavva tayiyendu hāla kuḍidamva
Nelabūdi urihachchi māya adava
Nenecidavara manasinalli iddā iramva

(Addressing Śrī Nāgaliṅgappa, the masses make an appeal that he desired to reincarnate again and if so why he had been making delay. The song further makes references to the attainments and achievements in reforming society, when he was alive, the most significant being elevation of the lower castes and classes including those of the scheduled castes. In the present society, the people have a need for his appearance again.)

Living God on Earth

Thus, it is no wonder that Śrī Nāgaliṅgappa lives in the mind and tradition of the people who have abundant faith in him and his power. He discarded when he was living, the idea that four walls of the *maṭha,* inhabited by *saṁnyāsīs* who had not virtually given up *kāma, krodha, lobha, mada* and *matsara* did not make a *Bṛhanmaṭha.* The *saṁnyāsīs* were to become masters of their mind and then only fit in well to the highest spiritual place. Nāgaliṅgappa put this idea into practice in his lifetime and led kindly light to others. In later years, Śrī Ṣaṇmukha Svāmigaḷu of Jevargi (Gulbarga district) also upheld the view.

The *Samādhi* (fig. 49) of Śrī Nāgaliṅgappa is even today found at the slope of the hillock to the right of the former Maunīśvara *maṭha* in Naviḷgund. This is well known today as Ajjana *Maṭha* among the people. It is regarded as a place of truth and revered even after a century of his demise. Devotees get fulfillment of all their desires by their visit to the *samādhi* with abiding faith irrespective of caste, colour, creed and status. Every year, the *Arādhanā* (Death Anniversary) is celebrated with great eclat in *Āṣādha śuddha caturthī* (June-July) when the humming activities of the huge crowed is worth witnessing.

Nāgaliṅgappa's Message

His message for all times to come may be summed up as follows: Why men should fear death? I, *krodha, moha, lobha, mada* and *matsara* (*ariṣaḍvargas*) – none of these is a flaw in a

human being; but these are put to use in a limited sense, it amounts to *yoga*; if the limit is crossed it causes disease .... In society, there is no caste differences when judged dispassionately.........

Nāgaliṅgasvāmigaḷa Maṭha (Navilgund, Dharwad district)

The *maṭha* of Śrī Ajāta Nāgaliṅga Mahāsvāmigaḷu (fig. 50) is deemed with reverence by adherents of all religions including the Muslims and the christians. Śrī Svāmiji achieved synthesis of all religions in his lifetime and the *maṭha* is a living monument of his attainments. The *maṭha* upholds even to this day integration of Hindus and Muslims. The Bible is also worshipped in the *maṭha*. The *pañja* which he brought from Aṇṇigeri, nearby is also maintained in the *maṭha*. An old woman became well known when she came out in a procession on a *sidige* as a palanquin. The palanquin is worshipped at the *maṭha*. The present pontiff, Śrī Nāgaliṅga Svāmiji, who received initiation by Śrī Viraih Svāmiji is also taken in procession on the *Arādhanā*, day and Annual festivals of Ajāta Nāgaliṅga Svāmiji.

The Maunīśvara Temple is adjacent to the *samādhi* of Ajāta Nāgaliṅga Svāmiji.

Jayachamaraja Woḍeyar, the last and profoundly lamented ruler of princely Mysore State was a devotee of the *maṭha*. He expressed his devotion in action by causing construction of the *Mahādvāra* (main entrance) of the *maṭha*.[2]

The *maṭha* from its inception has won reputation for effecting miracles. The present pontiff gives to the devotees, *aṅgara* (sacred ash) in full faith of the founder of the *maṭha* for cure of diseases, planetary afflictions and warding off troubles. Devotees do repose abundant faith in such miracles.

An interesting point is that the founder of the *maṭha* had a dog named Gidda which adhered to the rigorous rules and routines of the *maṭha*. On the *Arādhanā* festival, the dog used to observe fast until his master – saint broke the fast and took food. The dog is buried in the enclosure of the *maṭha* and it is also worshipped.

On the *Arādhanā* festival[3], a Śiva Liṅga is prepared out of wheat flour of four bags. After worship of *Liṅga* and rituals are over, the flour is offered as *prasāda* to the devotees.

Today, the *maṭha* not only confines its activities to religious matters but also secular ones. It is running an Industrial Training Centre, a Nursery and a High School, Craft classes, Institutions for uplift of women and a mega workshop with the aid of the District Industrial Department.

Śrī Annadanappa Nāgaliṅgappa Hurakaḍḷi Ajja (1899-1991 A.D.)

Śrī Annadanēśvara (Śrī Annadanappa Nāgaliṅgappa Hurakaḍḷi Ajja) (fig. 51), a

practitioner all through his life, popularly known as Hurakaḍḷiajja or Ajjanavaru was born in 1899 in village Ibrahimpur (Naviḷgund taluk, Dharwad district, Karnataka) in the Hurakaḍḷi family, belonging to Vīraśaiva caste. His parents were Nāgaliṅgappa, son of Fakirappa and Channabasavva. Both were ardent devotees of Ajāta Nāgaliṅga Svāmiji. In early years, the surname of the family was Sunkad. After the family received the blessings of Śrī Ajāta Nāgaliṅga Svāmigaḷu in sowing fried Bengal gram (*huridakaḍli*) in their field and reaping a rich harvest, the surname underwent a change as Hurakaḍḷi.

Śrī Ajjanavaru completed his early education in village Ibrahimpur (Dharwad district) and Aṇṇigeri (Gadag district). In 1916, he passed the *mulki* examination and joined the Training College, Dharwad, where he studied for two years. He took up service as a Teacher in a school in village Naikanur (Dharwad district). Service here gave him an opportunity to have the *darśana* of Śrī Śivānanda Svāmigaḷu of Naganur (Dharwad district). Thus, he could visit Naganur daily for the *darśana* of Svāmigaḷu who made a great impact on him by his nectar of spiritual discourses. The spiritual height, liberality of mind, love of entire humanity, attitude and speech of the Svāmigaḷu made an indelible impression on Ajjanavaru. The Svāmigaḷu was both a *Liṅga* and Śakti *upāsaka.* Śrī Ajjanavaru learnt from the Svāmigaḷu that realisation of principle of inseparability of Śiva and Śakti is the path to attain liberation. Being drawn to the teachings of the Svāmigaḷu, Śrī Ajjanavaru accepted him as his *Guru* to lead a 'kindly light' and received initiation also. Naturally, he began since then, worshipping Śiva and Devī in the tradition of the *Guru.* In his eighth year, he married. But his wife passed away three years after marriage. By then he had come into contact into Svāmiji Gauryandaru, (Sri Ramakrisna Order, Kolkata). As per his advice, Śrī Ajjanavaru did not remarry. He remained celibate throughout his life. Śrī Gauryānandaru initiated Śrī Ajja to Gaurī *Upāsanā* to which he was the most befitting.

Śrī Ajjanavaru came into association of contemporary saints, mystics (*satsaṅga*) and *brahmaniṣṭhas* (self realised souls). The most prominent among them was Śrī Siddharuḍharu (whose *maṭha* is in Old Hubli, Dharwad district), who is believed to be the very incarnation of Lord Śiva. He had won high reputation in the whole of South India, all though his name was not unknown in the north. His spiritual discourses and profound knowledge of the Absolute had immense impact on Śrī Ajjanavaru, who inwardly accepted all his teachings. Śrī Siddharuḍharu preached him the ultimate gospel that birth always precedes *Prārabdha* or *Karma* and one has got to undergo; but one's final aim is to attain *brahmajñāna.* At the same period, Śrī Ajjanavaru came into contact with Kabīr, a principal desciple of Śrī Siddharuḍharu. Śrī Ajjanavaru realised the effective power (*mahimā*) of a *sadguru* from Śrī Gurunatharudharu, a close mystic-associate of Śrī Siddharuḍharu and later his successor to the spiritual throne in the *maṭha.* Even to this day, the *maṭha* has been not only a living monument of the founder-mystic saint but exerting great influence on the people of the land.

The period from 1920 to 1945 was a fruitful one in the mystic career of Śrī Ajjanavaru. During this period, he not only attained the highest aim of a practitioner by his *sādhanā*, but came in association with several contemporary saints who are reviewed in the foregoing pages, elsewhere.

In 1931, Śrī Ajjanavaru got a transfer to Naviḷgund where he continued his teaching profession. He retired in 1955 from service, but continued as a practitioner till his last breath. By settling down in Naviḷgund, he not only acted as per the wishes of his mother, but the place had the sanctity of a Śakti *pīṭha*, since the days of Śrī Ajāta Nāgaliṅga Svāmigaḷu. He led 'kindly light' to many a host of devotees, irrespective of caste, colour, creed, sex or status. His *tapovana* and *maṭha* of Śrī Ajāta Nāgaliṅga Svāmigaḷu at Naviḷgund are Śakti *pīṭhas* of Devī Bagaḷāmukhī as a result of their attainments. The *tapovana* is well known for Devī rituals in the most *sāttvika* mode by his attainments and *dasoha* every day (the abode of Goddess Annapūrṇā), particularly on the New Moon day every month. The *pīṭha* may be rightly regarded as Gaurī pīṭha because, Goddess Gaurī also destroys enemies, and also the cause of auspicious events.

Āśrama in Naviḷgund (*Pūjā gṛha*) (figs. 52-54): *Siddhapuruṣas* by their attainments cause formation of *Siddhasthaḷas* where the power of Śakti or *brahman* manifests itself. It is in such places that *muṭṭs,* or temples or *dhyāna mandiras* are built. It is a general belief that devotees who visit such *siddhasthaḷas* get fulfillment of their desires. Naviḷgund is such a *siddhasthaḷa* as tradition associates the place with great saints who by their constant meditation, have transformed it into a *tapobhūmi.*

Before the construction of the present *āśrama* in Siddhapur Oni, Śrī Ajjanavaru had taken a small room in Nāgaliṅga Svāmigala *maṭha* and conducted his daily *sādhanā.* A fairly large number of devotees thronged together in order to get spiritual or worldly guidance from Śrī Ajjanavaru, who began drawing a number of people for redress of their grievances. The growing fame of Śrī Ajjanavaru was not put up with by the authorities of Śrī Nāgaliṅga Svāmi *maṭha* (Pañcāḷa *maṭha*) who regarded the *maṭha* as their property and could not for a minute realise that Śrī Ajjanavaru had in him an aspect of Śrī Nāgaliṅga Mahāsvāmigaḷu. Thus, when Ajjanavaru sat for worship and meditation, the people of the *maṭha* deliberately caused superfluous noise, enough to disturb Ajja. Under this circumstance, Śrī Ajjanavaru offered inward prayers to the Goddess that he did not even have a suitable place for meditation and concentrate his mind on *japa* and confined himself to the will of the Goddess. The Divine Mother appears to have heard his prayers and indicated in a dream on a certain night that he should shift to the present place of *āśrama* and asked him to carry on meditation in the place shown by Her as the one befitting Ajja's sincerity of mind. Accordingly, on an auspicious day (*guru Puṣyamrita* day) laying the foundation ceremony was observed. However, Śrī Ajjanavaru was in need of funds to raise a structure. A certain devotee gave a loan on

condition that it should be paid back. This condition was also a problem; but within a few days, Śrī Ajjanavaru received a letter from Sahajānanda, an associate of Gauryānandaru, assuring that funds sufficient to complete the *āśrama* would be sent as ordained by the Goddess in his dream and that he need not have to borrow from anyone else. Sahajānandaru was having his *āśrama* in Kolkata. Thus, it is to be mentioned here that Śrī Ajjanavaru received all forms of aid including funds by grace of the Goddess and he was never forced to stretch his hands before others for funds to build the Ānanda *āśrama.*

It is believed that the abode of Śrī Ajjanavaru was in the past the *tapobhūmi* of a *yogī* and that the *sādhu* is even to this day making his visits here. He is the cause of dream-visions to many including Śrī Ajjanavaru. That is the reason why Śrī Ajjanavaru made it a point to be in the *āśrama* on every New Moon Day, wherever he might be before, in order to attend to the worship of the Goddess, and followed by *dasoha.* It is also said that the *sādhu* even appeared before the devotees of Śrī Ajjanavaru on some occasions. Among other instances, one pertaining to a poor boy named Jagannātha may be cited here. Out of disgust, due to poverty, he came to the abode of Śrī Ajjanavaru and on a certain night he experienced a dream in which the *sādhu* appears to have assured him that his days of stress and tribulations were gone and that he should begin a business from the next day. In the morning he awoke and finding almost nothing except a *dhotī* to commence a trade, he sold the *dhotī* itself and bought leaves and began to sell them. His earnings grew more and more daily and eventually he became a rich man. Śrī Ajja's *tapobhūmi* is thus, an auspicious abode.

The *āśrama,* the abode of the Goddess, is such that people who pay a visit give up their bad nature and scheming attitude and get solutions not only to their mundane problems, but also to spiritual *sādhanā.* The *āśrama* has four door ways and one could enter through anyone of them to the *pūjā gṛha.* It is also the place where Goddess Annapūrṇā is believed to reside and *dasoha* is perennially observed.

Śrī Hurakaḍḷi Ajja was always engaged in *japa, anuṣṭhāna* and meditation in his *āśrama.* He used to have a spontaneous discourse with his devotees or in assemblies, whenever devotees had his *darśana* for the sake of obtaining the benefit of his spiritual knowledge. He was not in the practice of giving public lectures, because he was primarily a *anubhāvi* and believed in the principle that a practitioner of Devī Bagaḷāmukhī, particularly, ought to shun all types of publicity. He disliked speeches for the sake of a flair and for oratory and fame.

To him, *Devī Māhātmya, Bagaḷāmbā Śataka* of Cidānandaru were the most liked ones. Because they dealt with a distinct mode of worship of Ādiśakti. He used to recite these every day. Specially after completing the chapters of *Devī Māhātmya,* he would worship the Śrī Cakra, offer *dhūpa, dīpa, naivedya* and waved lamps. On special occasions, such as *Amāvasyā, Paurṇimā, Śarannavarātrī* and other similar festivals, he would worship Śrī Cakra with thousands

of flowers. He was also versed in Śrī Vidyā and recited *Laḷitā Sahasranāma.* Words are wanting to make a description of Śrī Ajja during the daily *pūjā* specially, in the mid night. Thus, till his last breath, (1991), Śrī Ajjanavaru was a practitioner of Liṅga *pūjā* of the Vīraśaiva faith and *tāntric śakti upāsanā* of the *śāktas.*

The *pūjā* room of Ajjanavaru was:

(a) A centre of *śakti* worship (Bagaḷāmukhī also). He worshipped the Goddess as Śrī Gaurī. So, the *Pīṭha* may be called as Gaurī Pīṭha.

(b) Ajjanavaru used to sit while *pūjā* in a totally smiling countenance for nearly 18 hours. He is known as 'Vīraratriya Mahātapasvi'.

(c) Devī icon and photos fully decorated, adorned with ornaments giving an expression of a magnificent scene; particularly the icon receiving worship of Śrī Laḷitā charming; the splendorous photo of Śrī cakra – all gave the impression that the room was the abode of angles.

(d) The seat (*āsana* of Śrī Ajjanavaru was one of sanctity; On the seat – plank of a white fabric – blanket was placed and on it a silken cloth was put; fine type of *dhūpa* (*agarbattīs*), lamps were always kept which enlivened the room.

(e) His *pūjā* articles included *japa mālā* of *sphaṭika* (crystal or quartz), *rudrākṣa mālā* (bead of a tree), in the neck; *bhasma* (sacred ash), variety of flowers, fruits, the *pūjā's* grandeur finding no words to describe; *parāyaṇa* books such as *Śrī Laḷitā Sahasranāma, Bagaḷāmbā Śataka, Śiva kavaca, Saundaryalaharī, Devī purāṇa* and a few others.

(f) The daily worship began with *cakra pūjā,* worship of Śrī Gaṇeśa, *ārchana* and later Liṅgārcana, Śrī cakra *pūjā,* reciting hymns on the glorification of the Great Mother, *japa, dhyāna* and would close with *āratī* and recital of Nijaguṇa Śivayogī's hymns, *Jyoti belagutide nirmāla ....,* at early in the morning, the next day.

However, it goes to the credit of Ajjanavaru that he was never pompous of the *pūjā* which he did daily and never gave to anyone a hint of his *sādhanā.*

Personality of Śrī Ajjanavaru[4]

Status and position of prestige is no yard stick of indicating the mental frame of an individual, because they are superfluous in indicating the spiritual attainments of the individual. Śrī Annadanappa Nāgaliṅgappa Hurakaḍḷi, though started his career as a teacher, was a living God on earth. To his countless number of friends and devotees he was a beloved master. To a number of families in distress, he was a Guide, a far senior citizen of the country, leading kindly light. To the ardent, he was a *Guru* imparting initiation in his *sādhanā.*

To attempt an appraisal of Śrī Ajjanavaru is nothing short of introducing the Universal luminary. Those who came in association with him were overpowered by his suavity and innocence. That is the reason why he had the vision of the goddess several times. His devotees used to listen to his nectar of teachings with great interest. To make everyone who came near him swim in the delight of a sea was possible only to him a God-man on earth. They were almost charmed by his compassionate eyes and words of solace. They were lost in ecstasy as long as they were in his company.

The world knows many a savants whose sole objective is to attain bliss and dwell alone. But to realise that all fellow beings are one with them and struggle ceaselessly for their happiness and welfare is possible for only a few. Among them Śrī Ajjanavaru was one. The personality of Ajja was such that his love of humanity would come out of him as a fountain towards his devotees. He would provide solace to the poor, the helpless, the sorrowful and the needy. Moreover, he would give them the much – needed security to such an extent as they would not suffer the plight once again. Whoever approached him and offered their respects by prostrating before him, he used to make kind enquiries and give proper solution whether he was well disposed or indisposed. He would address women folk as Mother and ask them what they desired in such a helping gesture as they would feel instantly that their difficulties got solved to a great degree. Invariably, he used to advice them to pray to Mother Divine (*Avva*) and on such occasions the *bhavana* (Communion with the deity) beaming in his face and expression was beyond description. His very close associates only knew it. On no occasion did Śrī Ajja would say that he did everything to ameliorate human sufferings. He attributed all to the Great Mother without whose will (*saṅkalpa*) even a grass stick would not move. It is so common these days that human ego would find expression to unimaginable publicity on the part of those who do only a little. But Śrī Ajjanavaru was never after publicity. He would do anything needed for reforming his devotees or solving their difficulties almost unknown or unnoticed.

To the large group of devotees who thronged around him for relief from the tribulations, he used to recite relevant verses from *Bagaḷāmbā Śataka* and illustrated how the Goddess would shower relief to the suffering. Addressing the women devotees, he advised them to recite the *śataka* daily with a cup of water – a flower put into it in front and drink the same after recital for succor. His words of solace that reliance on the Goddess is the path to get relief gave abundant strength for the needy. Though he was a *mahātmā*, he used to address his devotees as '*sāhibs*' and to those who prostrated to his feet he asked them not to bow like that. Particularly to women folk, he would appeal to them not to touch his feet because they were like Mother Divine. What better regard to entire humanity one could show!

Many a times, the devotees who approached Śrī Ajjanavaru would not have a mind to ask him for solution of their problems. For in him they saw the form of the Goddess and his

vicinity and compassionate eyes were itself a temple of Goddess Annapūrṇā. These were enough to make one forget all his plateful of sorrows. Śrī Ajjanavaru once gave an instance of how purity of mind is the source of peace and contentment. A devotee (as usual every day) once took the *darśana* of Śrī Ajja with food. It was offered to the Goddess and all began to share it. In the course of lunch hour, the devotee asked Śrī Ajja as to how all who shared *prasāda* there with him felt happy and contented in his company while the same food taken at home could not provide happiness. Śrī Ajja replied that the *bhavana* with which a devotee goes near a *guru* or a goddess *viz.*, that he would secure delight and contentment on the occasion was the source of all happiness where as at home, one would be disturbed by all kinds of human flaws such as jealousy, anger etc., the mind that shares *prasādam* with the *guru* would be free from such flaws and hence provides happiness.

Śrī Ajja's height of spiritual attainment was so deep that he would unfold himself in ecstasy, the moment one made a reference to the Mother Divine. During *pūjā* he would often address the Great Mother as *Avva*, which indicated the union of heart and soul with the Goddess and the resultant latter's grace. Whenever one sung in glory of the Great Mother, grateful tears (*aśrudhāre*) flowed on his cheeks and he would be in communion with the Goddess. Such was the unfathomable faith of Śrī Ajja in the Great Mother.

Śrī Ajja had the unique power of reading one's mind and would know why the devotee had approached him. In the guise of reading of palm, he would at once conclude the agony troubling him (his past, present and future) and guide him in the right path to lead a life free from his problems. It is difficult to find anyone other than him to be second as he was full of milk of human kindness and selfless service.

Till the end of his physical existence, a Muslim devotee named Sultan attended on him. He used to massage his feet as he was in the practice of sitting for eighteen hours a day in *pūjā* and meditation.

His acts of charity including to the mosque in Naviḷgund was prodigious.

Birth anniversary of Sri A.N. Hurakaḍḷi Ajja, *i.e.*, 16th May is being celebrated every year in Dharwad. After he passed away on 3-1-1991, His *Puṇyatithi* (death anniversary) is also being observed in Naviḷgund with great eclat followed by discourses and feeding to all irrespective of caste or creed. It is apt here to cite a few messages received by the Committee which celebrated his 70th birth anniversary in 1969 when he was alive as they are an evidence to the study of his personality. Sri B.D. Jatti, B.A. L.L.B.; the then Lt. Governor, Pondichery was the President, Sri R.M. Patil, State Minister founded the *Prasāda nilaya* on the occasion and Sri K.F. Patil, B.A. and Sri R.M. Patil were the guests of honour.

Sri B.D. Jatti, Lt. Governor in his letter from Raj Nivas, Pondicherry dated 7th August, 1969, wishing the birthday celebration great success writes, "I am sure, the celebration would

help all those who have come into contact with the savant in some way or the other, to realise the importance of the spiritual values in life. Life bereft of the spiritual glow is like an abode without brightness of light. Men of Great spiritual eminence also inspire us to look to the future with hope, in the midst of all our trials and tribulations. May He therefore live long and spread his spiritual glow in the world shrouded by the darkness of materialistic forces".

Sri R.M. Patil, B.A., L.L.B., M.L.A, Advocate in his letter from Bangalore dated 17th August, 1969 writes, "since 1936, it is my proud privilege to be acquainted with Śrī Hurakaḍḷiji, whenever I go to my pet place, Naviḷgund, lately the field of my political, social and economic activities. Śrī Guruji ever kind and close to me in all stages of my life as a student, as a young lawyer striving hard to establish my practice as a Legislator and as a Minister holding various responsibilities. His love and affection never diminished and will never diminish towards me. It is my good fortune to be in close association with such an inspiring selfless soul. Many a time he nursed me as a nurse, whenever I fell sick. His devoted devotion towards the Goddess is known to us all. He used to offer prayers for my success in my undertakings. Even though, I was slow in believing the blind belief, his ardent devotion and his earnest prayers used to silence me and follow his sayings. Sometimes he tried to impress me with his visions in dreams. Many of such dreams after his earnest prayers having come true, I was persuaded to believe in spiritualism. I may say now, that in the long course of life of 30 to 35 years, I have become a firm believer in spirituality, the credit of which in my formative stage of life is surely due to Śrī Guruji. In spiritual science, there is the need of achieving a perfection indicated by the teachers' theoretical discourses. When we want to become what we know, we will need the presence of an ideal teacher, who has this very perfection in himself. He is striving hard to achieve the same........ Today, we are seeing the paradoxes and contradictions such as politics without principles, wealth without work, commerce without morality, education without character, pleasure without conscience, science without humanity, and worship without sacrifice. It is difficult in the present atmosphere to achieve our desired social aims of our society, *i.e.*, peace, until and unless there is justice. No justice until there is understanding. No understanding until there is honesty, No honesty, until there is humility, No humility, until there is wisdom, No wisdom, until there is love. Thus, love is the basic foundation for the existence and survival of the society........" (This reminds one of the oftquoted maxim, *Satyaṁ Śivaṁ Sundaram* of Śrī Satya Sāī Bābā).

Dr. A.S. Adake, the then Vice Chancellor, Karnatak University, Dharwad, in his letter dated 3-9-1969, writes, "I had the good fortune of meeting Śrī Annadanapanavaru Hurakaḍḷi for the first time in 1939. Since then I have been attracted to him and whenever I went to Naviḷgund, I used to invite him and used to have long chats. He is simple and unassuming. His advice to both the small and the big is received with great respect. He is one of the great

living saints who strives hard for the well-being of the people. Even observing the completion of his 70th year, is more a sense of delight to all of us, than to him. He is above all such things.

The life of Śrī Hurakaḍḷi can be compared with river Ganges, flowing silently with its perennial supply of water. The river on her way supplies healthy water to the thirsty people on both of her banks. Not only they can enjoy the water for their health, but also they can raise vegetables, fruits and crops by utilising the water and live comfortably. This is the mission, Śrī Hurakaḍḷi has accepted. He does not want anything but he meditates for hours together without any break and prays for the good of others. The blessings coming from his selfless soul go a long way to ameliorate the miseries of others. To live in his company is joy and to get his blessings is *Ānanda* in personification....... I pray God that Śrī Annadanappanavaru Hurakaḍḷi may live more than hundred years and be a source of inspiration and joy to innumerable people".

Sri S.A. Ghatge, in his letter from Pune dt. 18th August, 1969 writes, "let me first congratulate you on this grand idea of celebrating the 70th birth anniversary of Śrī Hurakaḍḷi Master, whom I always addressed as 'Master' .... Though I have known him since 1943, for the last 25 years and more, my contacts have been for brief periods only because of distance. 'Cheerfulness', if you have to see, you must see Śrī Hurakaḍḷi Master. It is a rare virtue, rather it is a symptom, it is not light-heartedness mind you! It is born out of conviction and *sādhanā* and that Śrī Hurakaḍḷi Master has been bestowed with, as a result of penance of long *tapasyās*........ He is a devotee of Goddess 'Jaganmātā'. He has implicit faith in Her – may that is self-surrender. He seeks the guidance and he gets it. His fondest diversion is his worship. It is complete absorption and he sits in that posture for hours. On the other hand, with all this, he has interest in all the activities of society and he is their friend and guide. In that role, he is unique as he sees that bright side of it – *Satyaṁ Śivaṁ Sundaram*".

Dr. Sarojini Mahishi, the then Deputy Minister, Ministry of Tourism and Civil Aviation, New Delhi, in her letter dt. 21st August, 1969, sent her felicitations and best wishes to Śrī A.N. Hurakaḍḷi on the occasion of his 70th birthday celebrations.

Sri A.J. Doddameti, the then Minister of State, Minor Irrigation, Vidhana Saudha, Bangalore, in his letter dt. 16th August, 1969 writes, "Sri A.N. Hurakaḍḷi is Devī *Upāsāka.* He is one of the great astrologers. He has devoted his life for the good and well wishes of the people. His life reminds us that we can make our lives sublime. May Lord Mātā Bhuvanésvarī bestow on him blessings and longevity of life".

Sri G.M. Patil, M.A., LL.B., advocate, Dharwad (a criminal lawyer of great renown) in his letter dated 15.9.1969 writes that he came into contact with which Śrī Hurakaḍḷi Guruji in a amazing way and that he guided him for the last fifteen years. He refers to the great power

behind his speech. When he was at cross roads to decide whether he should continue in the legal profession or not, the Guruji informed him that he should continue in the legal profession as ordained by the Devī. He says further that similar prophecies by the Guruji with regard to his marriage and his appointment as Public Prosecutor in six months and others came to be true........ To him as well as others who came into contact with him, he is not a mere individual being, but the manifestation of compassion. Without expecting anything from others he benefitted them. Though doors of the kings and the rich were open to him, he preferred to serve the lowly and the poor (*dīna daridra*). Ānanda which he bestows is to be experienced by contact with him and cannot be described in words.

His Teachings

Although Śrī Ajja spent day and night in *upāsanā* and meditation, he used to preach only on occasions of religious and spiritual discourses. He would not preach just for satisfying desire to speak so that others could listen. He was a firm believer in the dictum, "an ounce of practice is worth tons of teaching". He advised people to have recourse to practical *sādhanā* than theory. Thus, his teachings may be summarised as follows: "The Invisible and Supreme Light is I; the right part of chest is the abode of Lord Śiva; mind with concentration is the path to self-realization; mundane matters ought to be followed by a knowledge of worldly affairs; but spiritual by practice or *sādhanā* only. Women should be deemed as the form of the Mother Divine; All are not entirely wicked or good; the best of the aspects are to be valued most; fragrance could be offered only if there is perfume; we ought to take care of ourselves; one should be careful every moment; paths to self-realization are many; but their ultimate goal is one; deceiving oneself is a sin; never yield to the mind but to the inner voice or conscience; *māyā* does not spare even the saintly ones; act with reason; Truth and *dharma* are the assets of physical existence; *dharma* appears to be different in the time and clime; it is due to view point of beings; Never go searching for fame; or to become great by hook or crook; Surrender to the Mother Divine".

At the end of his teachings, he would always exhort men to be liberal and helpful always to the extent possible. Wealth is to be regarded as the power of Goddess Lakṣmī, only to be worshipped for peace and security and not to be a source of enjoyment. If we do not stretch our hands for money or wealth before others, Goddess Lakṣmī, Herself and Her spouse will take care of us; He would advise devotees to offer prayers[5] to Goddess Durgā who alone would ward off misery and poverty. Recalling the mine of mystic songs. Hari dasa poets and *vacanakāras*, he would pin point on the lines, "If I need alms, oh! Mother, I ask for something you deserve to offer; Let the asking mind be in communion with you". Teachings without realization is futile.

Śrī Ajja not only conveyed in very simple words the cream of *vedānta* but would advise

devotees to recite *Laḷitā Sahasranāma.* He would make reference to Śrī Cidānanda Avadhūtaru, Rāja Yogī and illustrate how he attained *siddhi* by a rigorous *sādhanā.* He would also ask his devotees to recite *Bagaḷāmbā Śataka,* if possible with the seed syllable after each verse. He would also add that Śrī Cidānanda who followed the path of *karma* and *saguṇa* worship (invariably with *bilva* and variety of flowers and perfumes every day), finally turned to *nirguṇa* worship and meditation; *vrata, nema* and *acaraṇe* (rituals and *saguṇa* worship) have their limitation only as outward forms of worship; but they are superfluous; one should disregard consciousness of the physical and attain evolution by *sādhanā* as sugar dissolved in milk or the fragrance of the flower, (which is inseparable). To attain the highest state of bliss, grace of the *sadguru* is absolutely necessary; "having realised that the recital of hymn in *sthūla* but that of *śataka* in *sūkṣma,* Śrī Cidānandaru composed the *Bagaḷā Brahmaikya Stotra* said Śrī Ajjanavaru. In the same trend, he would illustrate the efficacy of the seed-syllable, just as a seed would yield to a tree, leaves and flowers and fruits in the long run, thus seed-syllable is more effective than the *mantra* he added.

Śrī Ajjanavaru, who was a *guru* for those who believed him as such or the Mother Divine as many regarded, left his mortal remains on 3-1-1991. The whole country including his devotees abroad mourned the loss of this very rare personality. Even Muslim fellow men let alone the large multitude actually wept following his funeral procession in Naviḷgund. Śrī Mahantappa of Dharwad bemoaning his death said that Śrī Ajjanavaru was such a practical social reformer that all those who came in contact with him had him in their mental furniture. Śrī Patil Puttappa, a reputed journalist of Hubli said that he was a mighty towering personality and that his death was an irreparable loss to the country and its people.

Even today, for those who seek refuge in his *samādhi* (fig. 55) at Naviḷgund, the voice is heard 'I am here' (as in the case of *samādhi* of Śrī Aravindo Maharṣi at Pondicherry) and it provides the much needed solace for them.

Anubhava

Śrī Ajjanavaru further preached that meditation keeps away all mental desires and helps awakening of *jñāna jyoti* (Knowledge of *brahman*) along with rays of peace. By *japa, tapa* and meditation, the harassment of *kāma* (desires) and *ṣaḍripus* (six enemies) or *ariṣaḍvarga* ends *adhyāsa* and that ego 'I' ends, and awareness of existence of Supreme Glow all around becomes visible.

Physical body is made of blood cells, muscles and bones and full of bad smell. It is born from the *pañcabhūtas* and goes again to *pañcabhūtas.* The body takes its form, grows and decays. But *brahman* existed before birth and continues to exist after death also. Ramaṇa Maharṣi, who survived death in his early career realised immediately that the physical body

is not 'I'; 'I' is the life matter (*caitanya*), *jyoti* or knowledge and Supreme Glow of Light. Sant Tukaram and Śrī Ramakrisna Paramahamsa and a host of others realised this truth and preached.

The subtle body is also deathless. It continues to exist after the body dies. In the living beings, it is concealed by *vāsanā* (desires, etc.) only when *ariṣaḍvargas* are conquered, *vāsanā* disappears. Deep sleep is due to the feeling that the body is 'I'. It is only *adhyāsa* that gives the feeling that the body is 'I'. After sleep, one would say that one did not know anything. So 'I' is not the *sthūla, sūkṣma, kāraṇa śarīra.* 'I' is the witness of all the three stages. 'I' is ever present, continuous, *nityānanda, nirguṇa, nirākāra, jñāna dīpti* and Supreme Glow of Light.

An example of this Supreme knowledge is Ajjanavaru himself. Anyone who saw him in deep meditation, would find him loosing himself in *Brahman* just as the river looses its identity after joining the sea/ocean. He would be so much self-effaced that he lives in communion with *Brahman* and ultimately the *Brahman* himself.

According to Bhagavān Ramaṇa Maharṣi, Śiva's (*Brahman's*) abode is the right side of the chest, because it is usual for human beings who while asserting 'I' show by their hand right part of the chest. So, it may be said that feeling of 'I' hood begins from right side of the chest.

Even Śrī Ajjanavaru used to relate his spiritual experiences. Every day, while going to bed, he would recite the name of Athaṇi Śivayogī. So, his mind would lose his *deha bhāva* and he had once the vision of the Śivayogī. Ajjanavaru became much delighted. Soon after he felt that the Light of the *Brahman* penetrated the right side of his chest. Then from right side, he felt that the Yogī's body passed in *sthūla* form to the left. He also felt the experience throughout the body. Thus *anubhāva* shows the centre of *parātattva,* which is situated in the right side of the chest and pervades the whole body.

Concentration of Mind Leads to Self-Realisation

It is a general observation that some persons who transformed themselves to sainthood would have in their earlier period of life, given to a life of sins, heinous crimes and *pātakas.* By the grace of God Almighty, a set of circumstances would happen in their lives and just as a piece of iron turns into gold by the touch of *paruṣa maṇi,* their lives also change from darkness to light. Thus they would become revered and worthy of remembrance every morning.

The lives of Maharṣi Vālmīki, Purandara Dāsa, Tuḷasī Dāsa are only a few instances in point. Such *mahātmās,* earlier, would have too much of attachment to wealth, women and property. But in later years, realise the transient nature of these desires and became saints.

They began to concentrate their minds on *parātattva* and obtained *samyak jñāna* (right knowledge).

Śrī Ajjanavaru also advised his devotees to concentrate on an object of their liking and then shift the same on *parātattva.*

Message of Śrī Ajjanavaru

As mentioned already, Śrī Ajjanavaru composed no works to communicate his teachings. He did not also participate in any religious conferences, nor did he occupy any *pīṭha* of religious authority to impart teachings. Indeed a point of interest is that he did not exhibit his *sādhanā.* One has to glean from his life how he lived and practised *tattvas* in actual action. Only those who happen to be very close associates have understood what his message was.

The ultimate purpose of his message was, as is true of every Indian religious systems, that all lose their independent identity and merge in the doctrine of universal *brahman* (the Absolute). He would not normally allow his devotees to touch his feet and prostrate, on the other hand he offered *praṇāmas* even before. He taught that women are to be regarded as Mother and not *māyā.*

Śrī Ajjanavaru practised what he preached. He saw the Divine Mother in every woman. Every child, the moment it comes out of its mother's womb, it is usual to cry '*avva*' (tears for mother) and this itself is the first *mantra.* One has only to realise this and make his life fruitful. In order to conquer the most powerful of human instincts, namely, lust for love, the only simple way according to Ajjanavaru is to see the Mother in every woman (probably as some would say, excepting the wedded wife). If one adopts this attitude and overcomes *kāma,* the *māyā-mohinī* aspect in the woman gets effaced and one of the greatest of Indian thought, and the theme of the Indian Mother Goddess gets predominance. Her outlook of lust gets transferred from the fire of lust to one of affection and amity and Her eyes from the chain of carnal love to a spring of true love. Thus when *māyā* is viewed as Mother, our outlook also changes from mortality to immortality. Śrī Ajjanavaru used to address any female, irrespective of age as *tayi* or mother. One was to listen to his address of Mother during *pūjā* which only impressed the fact that he was in close communion with the *brahman* as the female principle. This was a great but simple message that Ajjanavaru gave us in order to get over lustful life.

Renunciation (Vairāgya)

The practitioner, according to Śrī Ajjanavaru is to cultivate the spirit of renunciation as it is the bed rock of spiritual knowledge. Bereft of this, knowledge would be only that gained from books and acrobatic in intellect and language. This type of knowledge would only lead

to *adhyāsa* (naiscence). Devotion to God/Goddess without *vairāgya* would be tantamount to fidelity of life without character. *Vairāgya* provides peace, devotion and salvation. Observance of *vratas* (specified ritual) may help one to be away from worldly desires; but it is not the final solution; because desires concealed in the innermost part of the mind may shoot up abruptly. For this *vairāgya* is the only penance.

Vairāgya according to Śrī Ajjanavaru was not to denounce life's minimum facilities not only for sustenance but to have health and energy. Mythology provides examples of certain individuals, after retiring to the forest for meditation, falling a prey to worldly desires; Real renunciation lies in cultivating *Viveka* which is (discrimination between right/wrong, wisdom) in one's mind. *Viveka* is to be nurtured by *sadbuddhi* (righteous intellect) which leads to sprouting of *bhakti* and finally to liberation. It is not easy to give up our wants for food, thirst, clothing etc.) but when offered to God/Goddess and used in the form of *prasāda*, it helps strengthening *vairāgya* to stay constant. This is quoted and contained in *Īśopaniṣad* and the *vacana tattva* of Allama Prabhu. Such an attitude leads the aspirant from *anitya* to *nitya*, *adhyāsa* to *jñāna*, sorrow to bliss, darkness to light.

Śrī A.N. Hurakaḍḷi had no specialty in dining. He would take food always with others present and lead his life in their midst. He had nothing to claim as his own because even in his abode, new persons were more than the earlier visitors. He had the aptitude for service. He never took a cup of water till the *pūjā* was complete, *i.e.*, for nearly 8 to 12-18 hours. By the time *pūjā* was over in the night it would be 10 or 12 of the clock, but he had no thought for food, because he had given up just caring for the body and its needs only (*dehabhāva*), but was in a state of bliss. This is an instance of conquering *indriyas* or senses, be in a state of *vairāgya* or *videha sthiti*. By attaining such a state, he had become a temple of *jñāna*. What came out of his mouth by way of speech was *mantra-veda*, recital, worship of God and going round (*pradakṣiṇā*) God.

Practice (Sādhanā)

A practitioner has got to conduct *sādhanā* daily by which he would attain the highest goal. *Sādhanā* helps securing compassion of the Goddess. Dedicated practice aids the aspirant to achieve his goal. Worship and meditation helps liberation of the aspirant from the cycle of birth and death. Daily *sādhanā* purifies the mind which becomes the seat of God. Eventually, he transforms himself to *brahman*.

Śrī Hurakaḍḷi Ajjanavaru used to relate his experiences in his *sādhanā*. On one occasion, when he was in Bangalore, he paid a visit to Mahā Bauddha Conference and returned. In his sleep at night he had the vision of the Buddha – smiling and brilliant countenance. He remembered one of Buddha's sayings that to experience the nectar of *tattva* (*tattvamṛta*),

sādhanā is mainly responsible and *sādhanā* should not be given up till one reaches the goal. In the dream, Śrī Ajja had a dialogue with the Buddha in which he appealed to him to explain the *tattva* further. The Buddha explained and said, "just as a piece of iron coming in constant touch with fire looses its original form, each particle separating itself, man should also lose his *jīva rūpa* by his *sādhanā*, attain *Śiva rūpa*, cross the wheel of birth and death and finally reach the *kaivalya-dhāma*". To this Śrī Ajjanavaru requested the Buddha to elaborate the doctrine still further. The Buddha said "just as the piece of iron gets heated by its touch with fire, the practitioner by his *sādhanā* feels circulation of Śakti, the piece of red hot iron acquires the power to cause heat, the *sādhaka* acquires the power of *sapanugraha* (power to bless/curse). People get attracted towards him. This is the first stage of *sādhanā*. If the practitioner, at this stage, gives up *sādhanā*, he will revert to the same position and becomes incapable of any action as the piece of iron not in touch with fire reverts to its former position. Hence the practitioner is not to give up *sādhanā* but continue further. Just as the piece of iron when heated still further, becomes soft, is capable of being changed into hand-axe, sickle and so on, the *sādhaka* acquires the highest point in intense devotion and dedication and becomes capable of achieving welfare of people. Even beyond this, his speech acquires greater power (*vāk-siddhi*). When the red hot iron is heated more, it melts and the liquid could be cast and converted into any type of tool; the practitioner by still more *sādhanā* acquires purity of mind by which his personal God/Goddess shows compassion and showers boons and gets fulfillment of all desires. He acquires mastery over all kinds of *siddhis* and also the power to cause fulfillment to desires of others. He can reach Heaven and listen to the melodious music there or he can descend to the under world and see or show the treasures embedded with him. He also becomes the adoration of all angels and gods. But even this stage of *siddhi* should not be his final goal. If he regards this as his final stage of attainment, he is doomed. Attachment to *siddhi* alone results in the fall of the *sādhaka*, loosing his divinity and becoming demonish. Demons like Bhasmāsura, Vṛtrāsura, Śumbha and Niśumbha are instances in point according to the Buddha. Their devotion failed to reach the goal of liberation and knocks the door of Hell. Their end is like milk which is not converted into curds for taking out butter which by heating results in ghee; but not milk to which a little salt is mixed. Śrī Ajjanavaru, after listening to the nectar of teachings of the Buddha, asked him further to guide him as to how the *sādhaka* should proceed further to realise his final goal. The Buddha appears to have smiled and preached further. He said that *sādhanā* should not be given up. When a red hot piece of iron converted into liquid after melting is heated further, its particles still change and finally take the shape of atoms, the practitioner, with the help of intense *sādhanā* should be capable of having communion with his personal god after effacing himself. He should reach the stage of *soham* or the state of *advaita*. Then only the *sādhaka* is said to have acquired liberation, being what he is, *i.e.*, *saccidānanda* himself becomes a *saccidānanda*".

After experiencing himself the cream of Vedānta from the Buddha, Śrī Ajjanavaru woke up from sleep and made others around him to get a glimpse of the nectar of *anubhāva*.

Such is Śrī Ajjanavaru, who deserves our prostration. He often used to relate the above experience and added that for a *sādhaka* who has reached the final stage, the *pañcabhūtas* pass under his sway to such an extent as to carry out his injunctions. He used to relate the episode of the ardent devotee, Prahlāda who was put to many tribulations by his father but ultimately he survived them all as he received the compassion of *Parabrahma* and who had himself manifested in the form of Prahlāda. Besides this, Śrī Ajjanavaru would also give the examples of Allamā Prabhu and Gorakhanātha. Both had become as strong as diamond and any weapon used to harm them, fell and broke into pieces. When a sword is used to kill them, it would not penetrate the physical body but escape *via* the transparent matter and the body would not be hurt. Is this *sākāra* or *nirākāra*? It is difficult to explain. However, it is the state of *sarvākarada nirākāra*, he said. Śrī Ajjanavaru would finally add that attainment of this state is very well described in *Devī Māhātmya* (Glorification of the Goddess).

Self-Realisation

Self-realisation is possible by *pūjā* followed by *japa* (*mām ēkaṁ śaraṇaṁ vraja, ahaṁ tvā sarva pāpebhyo mokṣayiṣyami māṁ śucaḥ*). *Pūjā* leads to removal of *adhyāsa* and *anubhāva* of *satya nitya ekatva, sākṣātkara, bayalu, nirbayalu, śūnya sampādane* (all synonyms of *brahma jñāna*). Śrī Ajja gave primary importance to *pūjā* followed by *dhyāna* and *japa*. By constant *sādhanā* he attains the state of *pūrṇatva*. *Satsaṅga* is the foundation of spiritual attainments. In 1920, Śrī Ajja was fortunate to come into contact with a senior saint, a god man, Śrī Ajja of Naganur (Belgaum district), whom he followed in his *sādhanā*; he conducted *pūjā, japa dhyāna* for 10-12-18 hours and attained *tūrīya* state. Śrī Ajjanavaru had seen his *sādhanā* and adopted the same mode of worship. In 1922, he got initiation from Śivānanda who taught *Śivārcane* and *Liṅgāṅga sāmarasya* (*guru, jaṅgama, vibhūti, rudrākṣī, mantra, pādodaka* and *prasāda*) according to Vīraśaiva tenets. In addition to *Liṅgārcane*, Śivānandaru taught *Devī Purāṇa Pārāyaṇa* and also that of *Devī Sahasranāma*. Thus Śrī Ajjanavaru by Śiva-Śakti *upāsanā*, became a *Guru*.

In 1931, Śrī Gauryānanda, who came into contact with Śivānanda gave initiation in *Gaurī Upāsanā* to Ajjanavaru, who went to Kolkata with him where he acquired experience of *sohaṁ bhāvada nirupādhika sthiti*. A question arises as to why Śrī Ajja received double initiation. It was in the line of Ramakrishna Paramahamsa himself who received from *Brāhmaṇī śakti upāsanā* and from Totapuri Mahārāj, *advaita dīkṣā*. Śrī Ajja got Śaiva *tattva* from Śivānandaru and Śakti *Upāsanā* from Gauryānandaru. He followed therefore *dakṣiṇācāra/ samayācāra* and Devī *upāsanā* aided him to attain worldly *siddhi* as well as bliss. The *sādhanā* of Śrī Ajja may be summed up in the citation of Bhāskarācārya[6]:

Yatrāsti bhōgo na ca tatra mokṣō
yatrāsti mokṣō na ca tatra bhōgha,
śrī Sundarī sevana tatparāṇām
bogaśca mokṣa śca karastha ēva.

In Devī *Upāsanā* Ādi Śakti is addressed as Śrī Mātā. Such a practitioner ought to cultivate and possess the attitude of seeing the Great Mother in all women. It is only when he seeks refuge in the Mother divine (with absolute surrender) that She prevents him from falling a prey to *māyā* or naiscience and showers Her grace on him. For worship of Śrī Cakra, recital of *pañcadaśī* and observance of *Navāvaraṇa* ritual initiation by a competent *guru* is essential. *Mantra* of the Devī is nothing but the *nāda* or body of the Goddess Herself. It is not simply a group of letters but the concealed energy/power of the goddess. *Nāda* heard by the Yogī in meditation is *mantra* in the language of mortals.

Thus the contribution of Śrī Gauryānandaru to Śrī Ajjanavaru may be summarised as follows:

(a) In Devī *upāsanā*, the practitioner is to be told the inner import of the *mantra*; in order to help him abandon fear (*nirbhayate*), he used to worship the Great Mother in midnight. She being *abhayaṅkarī*, will aid him in realising the Ultimate Truth.

(b) The Goddess also aids such a practitioner in observing celibacy throughout life.

(c) By means of *upāsanā*, highest attainment is possible and

(d) Śrī Ajjanavaru adhered to the tradition of Śakti *upāsanā* including Bagaḷā cult.

Contemporary Saints and their Impact

Satsaṅga is a very essential requirement for an aspirant, particularly in the beginning of spiritual attainment. The period from 1920 to 1945 A.D. is a fruitful period in the life of Śrī Hurakaḍḷi Ajja. He came into close contact with the contemporary spiritual stalwarts, namely, Śrī Siddharudha Svāmigaḷu, Hubli, Jaḍi Svāmi, Aṇṇigeri (Gadag district), Sādhu Ajja, Ron (Gadag district), Śivānandaru, Gadag and Sheriff Sahib of Śiśunaḷa (Kundagol taluk, Dharwad district). He was much influenced by a study of the compositions of Cidānandaru and Maḍivāleśvararu of Garag. Among other spiritual minded persons who came under the influence of Śrī Ajjanavaru were Pundit Taranath, Prof. Sasanur and A.N. Krishna Rao, the noted litterateur of the day.

Through Śivānandaru, a close associate of Śrī Siddharuḍharu, Śrī Ajjanavaru came under the latter's impact to a high degree. Śrī Siddharuḍharu is believed to be the incarnation

of Śiva himself. Both Śivānandaru and Siddharuḍharu, who never put on saffron garments were beyond the narrow limits of caste and cults and thus revered by all classes of people in society. Their relation was like that of the Ganges and the Yamunā. Śrī Ajjanavaru derived the greatest benefit by his close association with the two saints. To him, Siddharuḍharu was the treasure house of all knowledge (of the Absolute). He heard from him an explanation of the Ten Principal Upaniṣads. The name and fame of Śrī Siddharuḍharu had become a household reference throughout India and people of different faiths were eager to have his *darśana* and get solutions to their spiritual doubts. Among a large number of such visitors, mention may be made of Kabīr[7] who was by caste a Muslim. But he came under the influence of Śrī Siddharuḍharu and thus acquired a mastery of all upaniṣads. The manner in which Kabīr used to make discourses on Vedānta gave an impression to Śrī Ajjanavaru that Muhammad the Prophet himself gave such lectures similar to that of Śrī Śaṅkarācārya in the 8th century. When a few Muslims approached Śrī Siddharuḍharu to send him along with them to have his abode in a grand building similar to Taj Mahal, Kabīrdāsa replied that he would not leave the premises, but like to remain with Śrī Siddharuḍharu. His reply had a great impact on Śrī Ajjanavaru, who would be at his highest pitch of ecstasy while conveying this to his devotees. Really Śrī Siddharuḍharu's affection to his disciple is exemplary. Śrī Ajjanavaru learnt the highest truth of Vedānta from Śrī Siddharuḍharu, *i.e.*, as one is born into the world with the mortal body, one is bound to do so along with his actions in past birth (*prārabdha*) and in accordance with it experiences sorrow and happiness in the present birth.

Just a little time before Śrī Siddharuḍharu, another saint of great repute known for his erudition in spiritual knowledge was Maḍivāleśvara of Garag. Śrī Ajjanavaru listened with abiding interest to references made to him by Śrī Siddharuḍharu. Maḍivaleśvararu, once interrogated Siddharuḍharu, addressing him as 'Siddha' whether he continues to be in the right path or taken to a different one. To this, Siddharuḍharu replied by remaining silent. Having understood that Siddharuḍharu had attained perfection, Maḍivāḷaru expected very high appreciation. Maḍivāḷaru in his life time, had become well known all over India. He not only put to verbal defeat the scholars in religious discourses in Kāśī, but several others had accepted defeat at his hands.

When the property of the *maṭha* came in dispute, and when Siddharuḍharu was interrogated by the advocate, he was pressurised by one to say that the entire property belonged to him. Siddharuḍharu being in a fix, showed the entire world and claimed as his own. To many this was not understandable. When he claimed the property as his own, some persons frowned, broke his photo and showed their intolerance. Śrī Ajjanavaru, who was present on that occasion, felt the situation very bad. Feeling greatly moved, he went up to Siddharuḍharu and said that some broke his photo while some others tore it. This had no

effect on Siddharuḍharu, who addressing him, as Annadani, said that people worshipped the photo when they wanted and threw it when they did not like. Such an attitude had no impact on him.

To illustrate human limits, Siddharuḍharu used to say: those articles/lives exposed to fire got themselves burnt; those which would break got themselves broken; those which were unbreakable, untornable, indestructible, not get old and senile is Śiva-Śakti which is not wanting in anything; a lamp set up in a house (*praṇati*) may get affected by wind and rain, but the Sun is not affected by anything; if fire breaks out in a house, people retire to neighbour's house for shelter; but if the fire breaks open in the whole world, is there any place for mortals to stand for a shelter?

Not only he had studied several texts in sanskrit, but took great interest in the study of the works of Nijaguṇaru – a mine of essence of *āgama, nigama* and *upaniṣads* in Kannada. In fact, he said later that if he had made a study of Nijaguṇa[8] literature, before going to Kāśī for higher studies in sanskrit, he would have declined. He was a *jñānī* of the highest order and could have the revelation of the past, the present and the future. It was believed that he had the third eye also which was concealed by the outer skin of the forehead. He had a gift of inviting death at his will (*icchāmaraṇi*). He invited every one around him and imparted *brahmajñāna* just before he breathed his last. Śrī Ajjanavaru remarked rightly that there was none parallel to him in Karnataka and even India. His attainments had made him the very form of *vairāgya* and in the estimation of Śrī Ajjanavaru, his life and teachings were of such a great height as befitting emulation.

Śrī Ajjanavaru would take much delight and affection while describing his relation with Jaḍi Svāmigaḷu. This Svāmi had a body whose hue was golden. When he was made to sit on a chariot (*ratha*) and gold bangles put over wrists, one would see no difference between his bodily complexion and that of the bangles. He liked his devotees attending to his daily bath. Once, it is said that a certain devotee poured boiled water on his head for bath which caused his complexion turn black. Some onlookers near the Svāmiji got angry and were about to beat the devotee. But the Svāmiji, immediately, reacted and said addressing the group of men as fools, that they were not able to measure the depth of devotion of the devotee who poured boiling water; because, he at first burnt his fingers by putting his hand in hot water and that his innocence deserves commendation. He further added that his *vairāgya* was nothing in the face of his devotion; that he possessed great amount of endurance to sustain hardships while the other devotees did not possess; and that he was to be treated first. Śrī Ajjanavaru while making the reference to this anecdote would also refer to the subtle and deep affection, the Svāmiji had towards his devotees.

Sādhu Ajja of Ron was a senior preceptor of Śivānandaru. He was a towering personality a profound meditator and a Devī Upāsaka. Without normal schooling he had studied all

texts on spiritualism and written essays on them. He knew the past, the present and the future as well. Sitting in his place, he used to comment on things taking place elsewhere. When Śivānandaru had the *darśana* of seer Śabarī, Sādhu Ajja was in Śivānanda's sister's house. From there itself he said the Gowda, (Śivānandaru) had the *darśana* of the Devī. He was in the habit of taking his daily food along with a sweet dish (*tuppada hoḷige*) made of ghee. Once he and Śivānandaru went to Pandharapur for *darśana* of Lord Viṭṭhala. Śivānandaru made fun and said that Sādhu Ajja would miss ghee *holige* as he was away from his home town. To this the *sādhu* replied that they should not brood over but bank on god's will. After they performed daily Śiva *pūjā*, a person appeared before them and invited both for food to his house. Surprisingly, ghee *holige* was one of the items of food.

From 1930 to 1931 A.D., Śrī Ajjanavaru followed Śivānandaru in close foot steps and he also made an extensive study of all spiritual texts in Kannada – both Vīraśaiva and Haridāsa literature. In particular he sang the mystical poetry of Purandara dasaru. Thus he had transformed himself to be the embodiment of all spiritual knowledge.

To Śrī Annadaneśvara, Sheriff Sahib of Śiśunaḷa appealed most and held him in high reverence. His humble way of living with wisdom and also his dedication to the *Guru* won for him a place of elevation among the *dārśanikas* of his days. Born in a Muslim family, he received initiation from a brāhmin *guru* and composed highly erudite mystic songs in the name of Śiva, the presiding deity of Śiśunaḷa (Dharwad district). He was a synthesis of Hindu and Muslim philosophy and spiritual mysticism because he studied minutely *Qurān* in his boyhood, imbibed knowledge of the *Purāṇas* and Vedānta from his *guru*, made a self-study of Vācana sāhitya and liked most *Prabhuliṅga līlā*. Thus, no wonder Shariff Sahib had attained the highest place among saints given to spiritualism and mysticism. He composed highly appealing verses on spiritualism in a very simple style, easily accessible to every common man in the village. They are collected and edited by Gubbaṇṇavar.

Making a reference to a *Sadguru* (right preceptor) and how he had the innate ability to transform a disciple, Sheriff Sahib sings:

dorakida guru dorakida
paramananda bodha
darivinoḷage bandu
karapātre piḍidu nara śariradoḷu ta
nnarivu tanage tori, parama Govindana
asama tejorupa rāśiyindale bandu[9]

(the song describes the features of a *Sadguru*. He is one who has attained bliss for himself and leads kindly light to others.)

Śrī Ajjanavaru would refer to Sheriff Sahib's powers as not simple mingling of words but contain a rich treasure of spiritual experience (*anubhava*).

Śrī Ajjanavaru was very deeply influenced by a study of the compositions of Śrī Cidānandaru on spiritualism. Works such as *Devī Māhātmya, Bagaḷāmbā Śataka* and *Jñānasindhu* had great impact on Śrī Ajjanavaru. He used to make references to his life and spiritual elevation of Cidānandaru in his daily discourses with his devotees and on such occasions he would be in ecstasy and inspiration.

Mention may be made here of great men in their own sphere of attainment who came into contact with Śrī Ajjanavaru in the earlier period of *sādhanā.* They were Pundit Taranatha, Prof. Sasanur and A.N. Krishna Rao. Pundit Taranatha's photo is still to be seen in the *āśrama* of Śrī Ajjanavaru in Naviḷgund. Śrī Ajjanavaru had great regard to Pundit Taranath. Taranatha was born in Hyderabad. He studied *Qurān* with the help of Maulvīs and Vedas from pundits. He deemed Ramakrisna Paramahamsa and Maṇik Prabhu as his *gurus.* He knew many languages, and famous as the best doctor, orator, writer and a musician also. While lecturing, he used to sing melodiously lines from Kabīr, Nānak, Sūrdāsa and Mirābāi. As he was given to thinking on revolutionary lines, he denounced the autocratic regime of the Nizam. For this he was transported. He founded '*Premayatana*' *āśramas* and gave medical aid to the needy and relieved suffering and saved many lives. He also preached knowledge of the Absolute to persons within India and also abroad. His spiritual attainment received the appreciation of Sir S. Radhakrisnan, Sir Amin Jang Bahaddur and Kailasam. His mastery over music was commended by Khan Saheb Abdul Rahim Khan, T. Raghavayya, Dr. Russens, Dr. Buck and Mahatma Gandhi. His fame thus had spread in India and abroad. Though he was invited to countries abroad, he declined. Śrī Ajjanavaru used to spend his leisure, after school hours in '*premayatana*' *āśrama* where he came into association with prominent persons. Pundit Taranatha and his wife Smt. Sumatibai used to discuss many problems with Śrī Ajjanavaru. Śrī Ajjanavaru used to recall to his memory many such occasions till he breathed his last. Thus the two were inseparable in friendship.

Likewise, Śrī Ajjanavaru had high regards to Prof. Sasnur of Karnatak College, Dharwad. His knowledge of Kannada literature and sanskrit and his lectures to the public had met with high admiration from Śrī Ajjanavaru. In the words of A.N. Krisna Rao, Prof. Sasnur was a combination of purity of life, in inner and external life, sacrifice and clean mind.

Similarly, A.N. Krisna Rao, the noted litterateur in Kannada was in close association with Śrī Ajjanavaru. He had studied extensively Vīraśaiva, Jaina and Hindu literature. He knew the cream of all Indian religions. He thus held the spirit of tolerance very high. He held Śrī Ajjanavaru in great veneration. He regarded his voice as Divine Mother's voice (Gaurī *vāṇi*). A.N. Krisna Rao has brought out this theme relating to Ajjanavaru in his

immortal composition, *Kannadammana Guḍiyalli.* Śrī Ajjanavaru was always in peaceful composure and A.N. Krisna Rao has referred to him as *Prasanna vadana* Hurakaḍḷi Mastaru.

This account of association of Śrī Ajjanavaru with his contemporaries was responsible for his immortal service to humanity and his divine gesture of mingling with all types of devotees without any discrimination of caste or status, as the *Bhagavadgītā* declares:

Prayatnādyatamānastu yogī saṁśuddha kilbiṣaḥ
Anekajanma saṁsiddhastato yāti parāṁgatim.[10]

Social Amelioration

We have already stated that Śrī Ajjanavaru received initiation to Gaurī *upāsanā* from Gauryānandaru, a Svāmi of the Ramakrisna Order but came into contact with Śivānandaru, Śrī Siddharuḍharu and others. Whenever he was in Hubli, he made it his duty to visit the *maṭha* of Śrī Siddharuḍharu. From 1929, Śrī Ajjanavaru and Gauryānandaru became very close associates. Śrī Ajjanavaru also learnt palmistry from Gauryānandaru. A relevent point in their association is that Gauryānandaru had no intention to make Ajja a *saṁnyāsī*, but a *karma yogī*, who was to remain amidst his good and wicked people in society, ascertain their grievances and suggest solutions not only to worldly problems but how to get liberation from bondage of *saṁsāra* also. The year 1936 may be said to be the year of a turning point in the life of Śrī Ajjanavaru, when he experienced the penetration of a Divine Light in his body, after going to sleep completing daily worship of the Divine Mother. Again in 1945, he had the vision of the Goddess while asleep and later in 1947, that of Lord Gaṇapati. These experiences gave him the assurance that he was a realised soul and utilise every moment of his life for relief of the suffering humanity. He was in the practice of worshipping the Divine Mother, Śrī Cakra and meditate on *brahman*, mostly during nights. No doubt he knew very well that *vīra rātri* in midnight between 2-4 a.m. was the hour specified for *pūjā* and so carried on his worship at nights covering 18 hours on several days, but 8-12 hours on an average. In his *pūjā*, he offered prayers to the Goddess to give relief to the suffering. Thus he made himself quite free during day, except for a short nap in the afternoon or morning soon after *pūjā* in order to acquaint himself with all types of devotees who approached him with their own problems – social and spiritual and gave them the much needed succor.

Thus Śrī Hurakaḍḷi Ajjanavaru was not merely a practitioner of Bagaḷā cult but helped the cause of social reform and change. Among several instances mention has to be of the following:

(a) Getting the sediment of Nilavva tank (fig. 56), Naviḷgund removed; the tank was built in 1938 and was the primary source of irrigation in the area. In recent years, a

famine brewed. Śrī Ajjanavaru got the sediment of the tank removed at enormous cost (₹ 60,000 to ₹ 80,000) on 4th June, 1989. In this work he received the much needed co-operation from Sri B. Sankarananda, the then Minister, Government of India, New Delhi. The result was the entire taluk was benefitted with not only drinking water but water for irrigation and agriculture also.

(b) The mosque in Naviḷgund received gifts in money and kind annually, to celebrate *urus* (fair).

(c) The Nāgaliṅga *maṭha,* Naviḷgund received gifts on *Śrāvaṇa* Monday (July-August) every year for worship and feeding.

(d) The Murughamath, Dharwad, a *muṭṭ* of great reputation received gifts in kind every year.

(e) On every *amavasyā,* Śrī Ajjanavaru was attending to *Rudrabhiṣekha, pūjā* and feeding of the devotees. After he left his mortal body, the tradition continues even to this day. Munificent families have shared among themselves the rituals on every New Moon Day, and;

(f) Two Institutions of higher education – a Law College and a Degree College for Women are the living monuments in Dharwad, indicating his love of education and philanthropy. He gave to these Institutions all his possessions, donations, even his monthly pension and L.I.C. commission. Many of his devotees are concerned with supervision of these Institutions. Among them mention may be made of Late N.M. Patil, the Late R.L. Angadi, Sri M.C. Bandi, Late H.S. Hosamani, Sri M.P. Hosamani, Sri Ramesh Jigjinni, the then Minister for Social Welfare, Govt. of Karnataka, Bangalore and others. For want of space, the list not made comprehensive.

His another objective was to set up a free hostel for working women (he being a Devī *upāsaka*) as a part of his welfare programmes to alleviate suffering of women. Another idea of his was to open a Computer Training Centre in Dharwad. However, both did not see the light of day, in his life-time.

Śrī Ajjanavaru is rightly regarded as Ajja of every one. One may be denied of affection of an *ajja* (grand father) at home by blood relationships. But here is the Ajja whom such a one could consider as *ajja* and get blessings. Even a person seeing him by means of an accident received his blessings. It may be stated here that different versions of a saints' actions are related and often attributed to miracles. But it is not a rational view. It is by constant *sādhanā* and divine grace that such saints acquire the power of warding of. evils and bestowing blessings. With Śrī Ajjanavaru, all those who came into contact with him felt that they had by their side a very powerful source of strength which would give protection to

them. The individual characteristics of Śrī Ajjanavaru has to be taken into account while estimating his contributions to society and culture. Just as a child identifies its mother, disciple the *guru*, devotee the god, Ajja's characteristics give him the place of a *videhimukta*, though he appeared to be a *sadehi*.

Booser Reformed: Rayanagowd, Naviḷgund

Śrī Ajjanavara *Taraka mantra* was to address all women as mother or *avva*. Śrī Rayanagowd's wife, Smt. Sulocanadevi was really Goddess Annapūrṇe in the eyes of Śrī Ajjanavaru. She catered to Śrī Ajja's daily food and in turn Śrī Ajja would say that he was their son – a member of the family.

On a certain day, Śrī Ajjanavaru found tears in the eyes of Smt. Sulocanadevi and felt irresistibly moved. Either due to past evil deeds or evil company, Śrī Rayanagowd had been a chronic liqor addict. He used to be in the habit from morning and continued overnight. Any amount of advice by his people was in vain to set him right. Śrī Ajjanavaru could not put up with the silent suffering of his wife. He offered prayers to the Divine Mother and determined to put an end to the agony of Smt. Sulocanadevi. He undertook a 21-day fast and began recital of Devī's hymns and *Mahātma* including *Bagaḷāmbā Śataka*. As though the Goddess listened to Śrī Ajja's prayers, She gave effect to a nice piece of drama.

On the closing day of the fast, *i.e.*, the 21st day, Śrī Ajjanavaru after reciting *Devī Māhātmye* offered *maṅgaḷārati* (waving of camphor) and it could be 3-4 a.m. in the early morning. Śrī Rayangowd, after taking liquor had fallen asleep in his house. He felt a dream in which the Goddess gave a vision of Her gruesome form – the ambivalent aspect-which was sufficient to annihilate any courageous person. Holding the *triśūla* (trident), the Goddess in her *raudra* form threatened Rayangowd that if he did not give up drinking, he would fall a prey to the *triśūla*. Rayangowd had no other way but to surrender to the Goddess and made a promise to give up the evil habit. He begged for pardon for his past deeds. Recalling to memory the gruesome form of the Goddess he shuddered in his sleeves. He related the incident the next morning to his wife. The wife felt delighted and relieved and offered gratitude to the Divine Mother. She hurried to Śrī Ajjanavaru who also after coming to know the final success of his effort, offered his ardent prayers to the Goddess again and waved lamps with ghee. This is how Śrī Ajjanavaru contributed to social welfare.

It is to be pointed out here that the present style of living and civilization has admitted the habit of drinking as part of life. But wisdom says that it is better to altogether give up the habit and if not it should be within a certain limit. Because a large percentage of the addicts indicate evil results such as resorting to anti-social activities, murders and dacoity, contacting heavy loans and causing misery to the family etc. Hence an attempt has to be made to prevent the habit at least in public to avoid anti-social elements taking law into their hands.

In this direction Śrī Ajjanavaru contributed immensely to social reform by causing abandoning of the habit on the part of many addicts.

Cure of Chronic Ailments: G.B. Purohit

Another extraordinary incident is associated with Sri G.B. Purohit's wife. Sri Purohit was a I.A.S. officer and Commissioner, Hubli-Dharwad Corporation. His wife had been ailing for a long time and in the year 1980-81, she became incapacitated to speak. Sri Purohit gave her the best medical treatment but failed to get relief. *Yantra-mantra-homa* and such other religious rituals were also observed which only aggravated the problem and she failed to speak even one or two words. Purohits friend, a devotee of Śrī Ajjanavaru suggested to him to consult him on the problem. Sri Purohit visited Śrī Ajjanavaru and related his agony. Śrī Ajjanavaru felt greatly moved at the problem. He again offered his prayers to Goddess Ādiśakti to bless Smt. Purohit. He also read the palm of the woman and blessed her with his right hand. After the day's worship of the Goddess was over, he gave a thread having the power of the *mantra* and asked Purohit to tie it to her as a media of protection. He had earlier listened to the past incidents and asked him to immerse sacred ash (*bhasma-vibhūti*) at the place where the couple had gone for sea-sight and wife had experienced fear. Sri Purohit arranged for immersing the sacred ash in the sea near Bombay. The treatment worked and after a few days the woman who had turned out to be making signs like dumb-founded persons, started speaking. Even medical men were struck with wonder. It is difficult to say whether this was due to compassion of the Goddess or offering of *tapas-śakti* by Śrī Ajjanavaru or both. The experience that the Guru is capable of protecting the devotee even if God frowns is to be noted here. Hence, some doctors believe in the maxim 'I treat He cures'.

Raghavendra of Nilgund

By 1981-82, Raghavendra, Nilgund was attending to Śrī Ajjanavaru with all dedication. He was about 18 years of age. He had accepted Ajja as his personal *guru* who was to be revered, worshiped and served too. He served him food and would even deny to himself sleep if he did not attend to Śrī Ajjanavaru. There should be a reason for his intense faith in Śrī Ajjanavaru who was the architect of his career and guided him by his *tapobaḷa* to lead a life, like any other fellow-being. The incident may be related here.

When he was 14 years of age, he went with his father by the side of a river for holiday resort. There he felt that he was bitten, sweated and became very weak. The father, not knowing anything, took him home and got medical treatment. In spite of the treatment, he was not cured; on the other hand, he grew thinner and thinner, loosing all strength and vitality. He could not even speak. His parents offered prayers to the Goddess and having heard of Śrī Ajjanavaru, went to him for relief.

Fortunately, it was a Friday, Full-Moon Day and Śrī Ajjanavaru was very cheerful and attending to the worship of the Goddess, with all purity of body, mind and action (*trikarṇa śuddhi*). Just then, Raghu's parents came there and literally placed him at the feet of Śrī Ajjanavaru and related the whole problem. Ajja's heart moved. He took refuge in the Goddess and offered his prayers to relieve pain of Raghu and his parents. He began the worship. Divine Mother appeared to have heard the prayers of Ajja and Raghu's period of tribulations seemed to be at an end. The boy, particularly and others who were there, seem to have had the vision of the Goddess, who shone forth brilliantly and with a smiling face, accepting the worship of Śrī Ajjanavaru. The flowers that he offered got collected at the feet of the Goddess. The moment the vision of the Goddess was experienced, the evil spirit giving trouble to Raghu seems to have disappeared (left the body). A ray of light giving a new hope appeared in the life of Raghu. He himself began to convey to the people around him that the Goddess was pleased to receive *pūjā* of Śrī Ajjanavaru and that they were to see Her in charming beauty and holding Her hand in *abhaya mudrā.* Tears of joy filled his eyes. The boy who was almost invalid and whose parents doubted whether change in him was due to the spirit talking or his last words before his end. But Śrī Ajjanavaru, who had full faith in the efficacy of his *pūjā* and compassion of Mother Divine felt greatly delighted and relieved. He directed Raghu to pray the Goddess to ward off his illness. Accordingly the boy prayed the Goddess prostrating before Her that She should take pity on him and liberate him from the evil spirit's wicked acts on him. As though it was heard by the Goddess, the boy heard the Divine voice whispering in his ear that as a result of Her devoted son's *puṇya,* his evil spirits left him and that he should receive from Ajja five lime fruits, five coconuts, five *vibhūti* balls, get them worshipped by *mantra* by Śrī Ajjanavaru and throw them at the spot where he got frightened in the waters of the river. He did so and began to gain health. Since then he is Ajja's beloved pupil and his daily worship is service to Ajja.

King of Mysore

To the King of Mysore, Śrī Ajjanavaru was a doyen. It was Sri B.D. Jatti[11] who introduced Śrī Ajja to him. The king expressed nothing but surprise when he heard about Śrī Ajjanavaru known for liberal outlook, constant *sādhanā* and simplicity of life. He related in humble words about the ill health of the king and requested Śrī Ajjanavaru to do *japa* for his recovery.

The prince who had made a trip to Germany fell a victim to a type of fever called Dingo. Doctors in Germany advised him to leave Germany for a change of climate and that it was the only way out. The prince flew to India by a special plane. But he had fever still. He felt remorse at his helplessness and thought that his end had come. A German doctor had also accompanied him to India. On a certain night in his sleep, the royal family deity, Śrī Cāmuṇḍeśvarī, the presiding Goddess of the hill and the city of Mysore, appeared in his dream and said giving assurance that he would not die, that *japa* performed by Śrī Ajjanavaru

would help him to lead a long life. The dream ended. He woke up and informed Sri B.D. Jatti and enquired about Śrī Ajjanavaru and his availability, on phone. Luckily, Śrī Ajjanavaru was then in Bangalore city only. The prince received Śrī Ajja with affection and hospitality and took refuge in him. He conducted *japa* and after a specified period of *japa* was over, the king began to recover. He expressed his unlimited joy and relief offering respects to Śrī Ajja. Śrī Ajja replied that it was all due to kindness of the Goddess; if She wished, She could transform a donkey to a tiger and *vice-versa*; that She desired to cultivate reverence etc., to him at heart and thus accounted for the action of the Goddess.

Śrī Ajjanavaru by his *tapaḥśakti* made ardent devotees who approached him for solace to have the vision of the Goddess and Her compassion. This is *sadehi* state of causing good acts. But in his *videhi* state, he also caused miracles.

Sri Nandagerakar

Sri Nandagerakar's mother, due to reason unknown, began to act like a mad woman. Her thinking and speech became imbalanced. By her good deeds in the past, she remembered Śrī Ajjanavaru. She was taken to Śrī Ajjanavaru and informed him of her handicap. Immediately, Śrī Ajjanavaru asked them to put on courage and tied a black thread of *mantric śakti.* She fell asleep and after 2-3 hours, awoke. She was in her former position and spoke in a natural manner.

Vamācāra Practices Warded off and Given Relief

Prof. Kallapur, Professor of English, Karnatak University, Dharwad, who recently passed away had an interesting incident to relate. He was in the campus quarters with his family well placed which was viewed with jealous eyes by his relatives. They planned to cause disturbance to the peaceful atmosphere and spent money for causing black art on him and his family. The *mantravadis* also did not use their discretion but joined hands with the relatives. Immediately, certain unbelievable actions were seen in the house, *i.e.*, clothings, paper in the house began to burn themselves. The neighbours did not believe. Prof. Kallapur contacted experts in *tantra–yantra* but could not find any solution. He was informed of Śrī Ajjanavaru and persuaded to see him at once. The professor met him and requested him to conduct *pūjā* in his residence. His period of trouble and tribulations seem to have come to an end Śrī Ajjanavaru consented to do the *pūjā.*

On a certain day, Śrī Ajjanavaru reached the Professor's house after bath, entered the *pūjā* room and started recital of *Bagaḷāmbā Śataka* of Cidānandaru, followed by ritualistic *pūjā* and *parāyaṇa* of *Devī Māhātmya.* As a consequence of his ardent prayers, *sāttvika* in nature, all felt that an extra-ordinary event happened, namely, a storm brewed within the house and blew out which indicated the end of wicked deeds of the evil spirit. Śrī Ajja took a

deep breath. Inmates of Kallapur's house felt relieved. While taking leave of Prof. Kallapur, Śrī Ajja gave sacred *akṣata* to the youngest daughter of the Professor, saying that she would see a lime fruit hidden in the earth and that she should throw it away. Accordingly, the lime fruit buried in the compound of the house was located by her and she threw it away. It was only then that the family commenced to live in peace and happiness. Prof. Kallapur and his Srimati passed away recently.

Miracles

In the Residence of Late Sankanagoud, Bangalore

Sri Sankanagoud was the Chief Engineer, K.S.R.T.C., Bangalore. To him, and his family members, Śrī Ajjanavaru was all in all. They were ardent devotees of Śrī Ajja. They regarded Śrī Ajja's words as Divine Command. Sakanagoud's daughter, Hema was an affectionate granddaughter to Śrī Ajja and equally Ajja had great respect and love for the girl and *vice-versa.*

Once an incident, though a minor one, happened. On a certain day, Sankanagoud's family members received a bottle of pickles and every one took a piece and began to enjoy. Even Hema took out a piece and was about to eat. Suddenly, she felt someone was dragging her hands back and a voice was heard directing her not to use the pickle and that she should be given a still tasteful pickle. She heard the voice as that of Śrī Ajjanavaru himself but Śrī Ajjanavaru could not be seen. Surprised at this, all present there began to verify the pickles– whether they are good to eat or not and finally found that they were mixed with poison. Evidently Śrī Ajjanavaru had saved the life of Hema.

Kulkarni-Yamanur (Naviḷgund taluk)

Though the Kulkarni of the village Yamanur – on the road from Hubli to Naviḷgund belonged to a brahmin family, the latter had the greatest regard to Śrī Ajjanavaru. An incident relating to this family is worth quoting. The daughter-in-law of the house out of dejection of the house hold affairs, decided to commit suicide and put an end to her life. So in a moment of unawareness, she took the pitcher and under the pretext of drawing water went towards the well. All alone she was brooding over ending her life. Though Śrī Ajja was in Naviḷgund, he seems to have had a telepathic information that the Kulkarni's family was about to be endangered. So, he appeared as a *sadehi* before her who felt greatly surprised and offered her respects by bowing her head. Śrī Ajja in his characteristic way addressed her as *Tayi* (mother) and said as to why she was there in an odd hour; if she had nobody to escort her home, he would accompany her up to the house and walked straight way towards the house. The lady felt ashamed but entered the house and informed the inmates to welcome Ajja

whom she thought was standing outside. But to everybody's surprise, the inmates came out to welcome Ajja but could not see him.

Indi (Davangere, Chitradurg district, now in Hubli)

A certain devotee named Indi was an ardent devotee of Śrī Ajja. Once his son was to take a departmental examination, but caught fever before and lay bed-ridden and helpless. However, he remembered Śrī Ajjanavaru. As though it was a surprise, Śrī Ajjanavaru seems to have appeared in his dream and said that he should not fear taking the examination, that he was to take a medicine given by him, that he would be free from fever and that he should take the examination. When he got up, he did not have fever. Consequently, he took the examination and obtained success.

V.G. Patil, Hubli

On a certain occasion, Śrī Ajjanavaru had come to the house of V.G. Patil, a leading advocate of Hubli to conduct *pūjā* during night. Śrī Ajja was in association with this family from a long time. In the morning, at about 8 o'clock, a girl, sister of Ganesh of a family living on rent adjacent to Patil's house was plucking flowers for *pūjā*. Śrī Ajja called her and said that the following day an educated boy would come to see her and that he would marry her. She felt a little annoyed but glad that no one had been to the house so far to see her and yet Śrī Ajja gave her a good news. Actually a young youth came as prophesied and subsequently married her.

In around 1990, V.G. Patil, surprisingly, survived a road accident due to Śrī Ajja's grace. However, he underwent hospitalisation for about six months and finally recovered health. Similarly, Śrī Jigginni, Śrī Subbiah and others were the devotees of Ajjanavaru.

At present, V.G. Patil along with a few friends has been making monetary arrangements for the completion of the *samādhi* of Ajja at Naviḷgund. It is now completed. Śrī Ajjanavaru's marble mūrti is installed in the sanctum and consecrated around 1992-93. Very close to this temple is now coming up a large Samskritika Bhavan in the name of Śrī Pūjya Hurakaḍḷi Ajja, Sri V.G. Patil, Sri Saugappanna Angadi, Prin, B.M. Hurakadli, Sri R.S. Angadi, and Sri T.V. Mahantesh look after the activities of the *āśrama,* including *Puṇyatithi* of Ajja on 3rd January, every year. The Jayanti of Śrī Ajja is celebrated in Dharwad by Sri M.C. Bandi, Sr. Advocate and his associates on 16th May, every year.

Provided Financial Aid to the Needy Devotees: Śrī Ajja Donating L.I.C. Agency Commission to Welfare of Humanity

For some purpose Śrī Ajjanavaru had accepted to be an L.I.C. agent-evidently at the instance of his devotees for a good cause. However, the L.I.C. officers themselves would fill

in the required form as per procedure and get the attestation of Śrī Ajjanavaru. The proceeds of L.I.C. thus accrued was donated for the hostel for boys at Kundagoḷ (Dharwad district).

In 1979 the stipulated number of cases had not been done. The main office requested Śrī Ajja to complete the required quota at the earliest. This was something which Śrī Ajja could not attend because much of his time was utilised in *pūjā* and meditation. He felt that the L.I.C. officers tagged on this work to him, unnecessarily. The same moment he saw a reaction in the officer of L.I.C. who saw the vision of Śrī Ajja early in the morning. He could only say as to why he came to his house while it was his duty to have called on him. The officer seems to have told Śrī Ajja that there was no need to have called on him and that he himself would attend to the pending work. After completing the work he went to call on Śrī Ajjanavaru at the *āśrama* but learnt that he was out of station. This really caused surprise to the officer. This miraculous episode is above apprehension of ordinary persons.

Imparted Faith and Redeemed Families

Śrī Ajjanavaru contributed to redemption of several families — in a way from the bottom of a situation and he has been guiding families even today in his astral existence. Some of the instances have been reviewed.

Late S.B. Hugar

The year 1973-74 was the period in which Sri Hugar District Sessions Judge, Gulbarga was fortunate to have the *darśana* of Śrī Ajjanavaru and later became a very close associate. Śrī Ajja's simplicity, suavity and the smile on his, face characteristic of him, made an indelible impression on him. In his first meeting at Hubli he asked him when he could go over to Naviḷgund to see him. Śrī Ajja instructed him to recite *Laḷitā Sahasranāma* five times a day and he would experience a dream; if he was directed to visit Naviḷgund in the dream, he could as well do so. Accordingly he started recital and *pūjā* of Goddess Laḷitā. The dream that he was anxiously waiting for did not materialize soon. So he felt that he was not destined to see Śrī Ajjanavaru at Naviḷgund. But he never stopped the *pūjā*. A few days passed after which the judge did have the dream wherein he saw that Śrī Ajjanavaru had come to the house of a very prestigious gentlemen and seated. He called the Judge and said that as the place was too busy with devotees, he could as well go over to Naviḷgund to see him. Accordingly he went to Naviḷgund and explained the dream that he had. The dialogue coincided with Śrī Ajja talking to someone around that the Judge Sahib would be visiting that day. The Judge who arrived at the *āśrama* was treated well with sweetmeats and asked to return home by Śrī Ajja. So, he felt a little disappointed because Śrī Ajja did not preach him anything. Before he left the *āśrama*, he went to the *pūjā gṛha* there and offering prayer to Śrī Annapūrṇēśvarī, he rose up. Immediately, he saw the entire chamber filled with light – blue

and white glow and he also felt that the idol of the Goddess was moving towards him. He was supremely satisfied and came out smiling. Śrī Ajjanavaru questioned him, why the Goddess made him visit the *āśrama* at Naviḷgund. He replied as to how he could visualise the Divine experience he had in the *pūjā* room. Śrī Ajja laughed and never replied. The Judge asked Ajja whether he would give him initiation of a *mantra*. Śrī Ajja answered that the Mother Divine would reveal everything to him in due course and smiled.

From 1973 to January, 1991, Sri S.B. Hugar came into close contact with Śrī Ajjanavaru. Being a Principal and District Sessions Judge (Gulbarga) an account of his experiences and how Śrī Ajja guided him and his family at every stage is worth a study. He was also initiated to *Devī Upāsanā*. He not only had the Guru *darśana* in Hubli in a dream but also, later got over impediments in *sādhanā*. Systematic recital of *Devī Purāṇa* gave him inner leisure and began to feel sound of bell and musical notes from *anāhata* and began to worship Gaṇeśa, who warded off all obstacles in the way of righteous living. He was able to save his daughter from illness. In 1977 he was fortunate to have in his dream the vision of Śrī Mahālakṣmī of Kolhapur (Maharashtra). After a very short while, he received *prasāda* from Kāśi from his elder sister and brother-in-law who returned from pilgrimage. In later days of *sādhanā*, he found on a certain occasion as though automatically arranged, the five ingredients of *abhiṣeka* and worship (milk, curds, ghee, honey and sugar) for *pañcaśaṅkhyopacāra* worship, specially when he had forgotten to procure them. Earlier in 1974 he had received a *bhāva citra* of Śrī Laḷitā Mātā and in 1976 through Ajja's initiation he had the vision of the Goddess in dream. In 1979, Śrī Ajja paid a visit to Śiraḍi (Maharashtra) along with the Judge and took the *darśana* of Śrī Sāi Bābā who conveyed to the judge on return that he saw the vision of Śrī Siddharuḍharu (his *guru*) in place of Śrī Sāi Bābā. In the same year the Judge undertook pilgrimage to Mantrālaya (A.P.) where he offered his prayers to the Goddess Mancalamma and this was followed by marriage of his daughter. In 1980 his wife who underwent an operation survived and regained normal health. In 1979-80 he suffered a shock by loss of life of his son. In 1980-81 his daughter who had a shock from his brother's death was blessed by Śrī Ajjanavaru and was subsequently married. The year 1982 when he was in Dharwad, he undertook worship of Goddess Kāḷī to overcome evil effects like theft, etc.

Earlier, the judge had served in a number of places such as Jamkhandi (Bagalkot district), Hubli (Dharwad district), Belgaum, Khanapur (Belgaum district) and Bangalore. He had *satsaṅga* in Khanapur (1976), Ramdurg, Bellary and Gulbarga. While he was in Belgaum, Śrī Ajja paid a visit to his house and blessed the family. He also performed *pūjā* in his house many a times. In 1980, Hugar became the Principal Judge and invited Ajja again to his house for *pūjā*. He passed away recently.

S.B. Hugar has several experiences on spiritualism. Once he asked Śrī Ajja as to how he was able to predict one's future by simply looking at one's face, although he happened to be

a stranger. Śrī Ajja replied that whenever, he came across unknown persons, he experienced and heard an inner voice which was possible only by *upāsanā*. Such episodes are innumerable. Only a few are mentioned here.

On another occasion, Hugar asked Śrī Ajja as to how Mahātmās take care of their devotees by *videha sthiti*. Śrī Ajjanavaru, patting on his back replied giving his experiences by which he was fully convinced. It was a practice of Śrī Ajja to undertake *pūjā* for 12 hours during *Navarātrī* festival. After *pūjā*, he would recite 18 chapters of *Devī Māhātmye* with overwhelming devotion. He would appear on such occasions as though Cidānanda Avadhūtaru himself was reciting *Devī Māhātmya*. During *Navarātrī* festival, Śrī Ajja would be solely engaged in *pūjā* and *pārāyaṇa* and came into contact with other devotees only on the *Vijayadaśamī*, when *banni* leaves (*bangara*) were offered to him and shared the same with each other. On these occasions, he would give proper guidance to one and all assembled in the *āśrama*.

One of the experiences of Śrī Ajja during *Navarātrī* festivals, as related by him is, scintillating, because Śrī Siddharuḍharu gave his vision and guided on meditation. Śrī Ajja asked him again to explain in detail. Siddharuḍharu questioned him whether he had made an air journey at any time to which Śrī Ajja replied in the affirmative. The saint questioned Ajja further whether he could see the clouds which are so clearly visible from the surface of the earth. Śrī Ajja replied that there he could feel only variations of temperature. Siddharuḍharu continued and said "just as *Gurumūrti* visible in *sadeha* is the *nirākāra* form of *Parabrahma*, only for the sake of devotees, the compassionate Goddess, *Jaganmātā* takes the bodily form and manifests on the earth. To those who realise this subtlety, She is always the form of *nirākāra parabrahma*. Just as the clouds seen by man on earth cannot be seen by them when they go upwards, the *Jaganmātā* appearing in body form to the devotees is in the eyes of a *jñānī* (the Realised Soul), the form of *nirākāra parabrahma*. Śrī Ajjanavaru, expressing gratitude and addressing Siddharuḍharu as Father, Siddha Yogī and Śiva Yogī, replied that he made him graphically grasp the theme of *videha sthiti*, in a direct manner. Expressing great wonder he said that the Mother who gave birth to such a profound spiritual Master should be still more proud of.

Thus Śrī Ajjanavaru relieved the problems of many a devotees.

Sri Hugar has brought out many books on Devī Bagaḷāmukhī and Śrī Ajjanavaru. Mention may be made of – *Devī Bagaḷāmukhī* in Kannada and Hindi, *Na kanda Hurakaḍḷi Ajja*, *Gurukṛpā* and has also penned part II of *Gurukṛpā*. He has described in these books his spiritual experiences, the gist of which is that *Brahman* incarnates in the form of the *guru* in order to contribute to welfare of humanity.

Others

Besides the entire family of S.B. Hugar, Śrī Ajjanavaru contributed to the redemption of other families such as Sri M.C. Bandi (Senior High Court Advocate and Honorary Secretary of the Women's Degree College, Dharwad), Sri Budapanahalli, Prof. M. Sindagi, Smt. Shanta Halagi, a close relation of Sri B. Shankaranand, the then Union Cabinet Minister, Dr. K.S. Narayana Swamy, Dr. K.S. Subba Rao, Sri K.S. Rama Swamy, the Late R.L. Angadi, Dr. S. Basavalingappa, Smt. Uma Shelavadi, Mrs. Padma, Sri Keshava Gurram, and a host of others, including the Late N.M. Patil, Late R.L. Angadi and Late H.S. Hosamani.

Finally, not the least, the author and his entire family (Smt. Kamal Rangaswami, son Dr. R. Venkatesh, daughters Dr. R. Lakshmi, R. Saraswati, Smt. Parvati and Smt. Bhagvati) remain in the deepest obligation to Śrī Ajjanavaru. Their gratitude to Śrī Ajjanavaru is profound (fig. 57). For, the family owns its very existence and progress to him. It was he who has rescued the family from getting sunk in storm and waters. To put it in a nut shell, what all we have and we are, belong to Śrī Ajja. We pray that our faith in him (in his astral existence) continue perennially as a token of our gratitude and respect for all his support! On a fortunate day, Śrī Ajjanavaru blessed me wholeheartly.

Śrī Ajjanavaru, as I saw him, was a form of the Goddess, Herself. He was a typical example of what *Śrī Sūkta* proclaims,

na krodho na ca mātsaryaṁ na lobho nāśubhā matiḥ,
bhavanti kṛtapuṇyānāṁ bhaktyā Śrī Sūktaṁ japetsada. 23

Individual Practitioners and their Contribution

Among a few individuals who are *upāsakas* of Devī Bagaḷāmukhī and who approached me for clarification of certain doubts, mention may be made of Sri Shrinivasa rao and Sri Srikanth Malagi. Both are well placed in life. Both happen to be practising the Bagaḷā cult but they have different experiences to relate. The first one had many adversaries and rift in the family while the second has been able to overcome his adversaries and obstacles by the grace of Devī Bagaḷāmukhī. Besides these two devotees, mention may be made of J.H. Mahendrakar. He is a businessman in Dharwad. He is a staunch devotee of Goddess Yeḷḷamā (Reṇukā) of Saundatti (Belgaum district). Being in pecuniary difficulties, his wife offered her prayers to the Goddess for relief and appealed to Her to stay in her residence. It is believed that sage Paraśurāma, son of Goddess Reṇukā, sent his mother to bless the devotee. For the last 10 years, he has been making progress in his trade. It may be pointed out here that sage Paraśurāma is also associated with the rituals of Devī Bagaḷāmukhī and has composed a manual on it, titled *Paraśurāma Kalpa.*

Smt. Shantamma, wife of J.H. Mahindrakar, is equally devoted. She gets into trance which the Goddess is believed to speak through her. She holds the view that no attempt to reduce the number of Yeḷḷammā's devotees will succeed and that the Goddess has assured protection to them. Their entire number will also increase as the virtuous secure safety and security at the final phase.

Experience of an Aspirant from Bombay

We have a very interesting account[12] in recent years of a woman who successfully carried on Devī Bagaḷāmukhī *sādhanā* and obtained the desired result. The practitioner is Smt. Gayatri Sharma, from Bombay. Here is a summary of the Hindi version of her *sādhanā*. Her life was full of hardships to such an extent as none could possibly bear. Her husband was addicted to liquor and prostitution. Appeal and words of suggestion by the wife had very little effect on him. She had three daughters and eldest of them was of marriageable age. But the husband had no thought of it. She almost pined away in sorrow, anxiety and insecurity. With the object of overcoming her sorrow, she took to life of piety, worshipping the Almighty always. Once she happened to procure a copy of *mantra, tantra* and *yantra-vijñāna* published from Jodhpur. It was enough to guide her in her state of difficulties.

The periodical (1982) had articles on Devī Bagaḷāmukhī *sādhanā*. She decided to begin the *sādhanā* as specified by practitioners, although she had no knowledge of *sādhanā*, or even attempted before. Presently, she made up her mind to do the *sādhanā* of the Goddess.

The *sādhanā* of Devī Bagaḷāmukhī is by no means simple and easy. It involved rigid rituals. Wearing yellow garments, *japamālā* of turmeric thread and beads and offering obeisance to the *guru* were essential to a *sādhaka*. She offered prayers to *guru* Dr. Narayan Dutt Shrimali and began the *sādhanā*. Earlier, she had not seen the Svāmiji (Jodhpur, 1982). But she could have the photo published in the periodical, cited. She kept the photo in her *pūjā* room and started *japa* as advised in the articles. She was to do *japa* ten thousand times a day. To complete the *japa* she required 12 hours in a day. But undaunted she commenced the *japa*, 10,000 times a day. On the fifth day after commencing *japa* she found that a black serpent began to trail from a corner of the *pūjā* room towards her. Naturally, she was frightened. She was awake and witnessed it with her eyes. On the other day, it had visited her house, before She continued meditation without any break. In the meantime, the serpent trailed from her foot and tied itself to her neck. If she trembled it was sure to bite her. It was on her neck for about 8-9 minutes and passed on her back and went towards the corner from where it had come and stayed for some time there. For nearly an hour, she looked at the photo of Devī Bagaḷāmukhī and the serpent intermittently. It was then that it disappeared from the doorway. Thus she spent nine days in *japa*. On the tenth day, she felt that someone struck her head with a hammer and that her head broke almost. But she put up with all the pain and fear and carried on the *sādhanā*.

At the close of the period of *japa*, the Great Mother, Devī Bagaḷāmukhī, clad in yellow garments and benign form with great *halo* gave her *darśana* to her. At the close of meditation she had the vision of the goddess again in a smiling countenance. She offered *praṇāmas* by holding both the hands. The goddess lifted her right hand, placed it on her head, blessed her and disappeared. She could not even speak as she was full of unparalleled delight at the experience.

After this, nearly a month passed when her husband abandoned completely his habit of drinking. The daughter's marriage was celebrated with a highly desirable bridegroom. The family then began to improve both economically, materially and psychologically. Her adversaries before turned out to be friends. By the grace of Devī Bagaḷāmukhī, the family entered a new phase of life, bereft of poverty humility and sorrow. The members of the family led a happy and peaceful life of plenty and contentment (*saubhāgya*).

Others

Śrī Maunēśvara Svāmiji, Maunēśvar *maṭha*, Liṅgasugur (Raichur district) is a *siddhipuruṣa*. He is a great scholar and a practitioner of Bagaḷā cult also.

The math is one of the unique instances of Hindu-Muslim synthesis because one could see a Śivaliṅga set up on a mosque. Such structure became common since the days of Adil Shahis of Bijapur.

Sri K. Srinivasan, Accounts Officer, South-Central Railway, Divisional Office, Hubli, is another aspirant of Bagaḷā cult. Very recently he obtained initiation of *upāsanā* of Devī Bagaḷāmukhī from Dr. Narayan Dutt Shrimali of Jodhpur.

Sri Shekhar Hachcholli, a *saraf*, Hubli has no schooling as such. But he has great powers of intuition and does meditation on Devī Bagaḷāmukhī. He received blessings and guidance from Śrī Annadanēśvara Hurakaḍḷi Ajja, Naviḷgund, when he was alive. Very recently, he also sought clarification of many of his doubts and obstacles in *sādhanā* from Śrī Pūjya Kaivalya Caitanya, Tīrtha, founder of Sādhaka Saṅgama, P.B. Road, Dharwad.

Setu Madhav Bhatt, Old Hubli (Dharwad district) – early 20th century was another practitioner of Bagaḷā cult of great reputation. He also performed *daśamāṁśa homa* and other related rituals. His son is now put up in Gokul road, Hubli and has maintained a very rich library bequeathed from his father.

On another occasion (21-11-1992), when I was in a pensive mood, Sri Shrikant Maligi, editor *Kasturi Digest* (*Saṁyukta Karnataka,* Hubli) called on me. He is also a *upāsaka* of Bagaḷāmukhī Devī and does *japa* of the Goddess. He conveyed to me the utility of reciting *Bagaḷāmbā śataka* by giving an instance as to how his father got a peaceful death. Because, he

used to recite the *śataka*, it is said that he asked for some milk and by the time it could be supplied to him, he had breathed his last with a smiling countenance. Sri Maligi also gave his experience that after he began *japa* and recital of the *śataka*, his external adversaries turned out to be friends. He added that whatever the seriousness of the situation, the *pārāyaṇa* of the *śataka* rescues the person from death in case he has longevity. He also gave me very useful hints on the rituals.

There are many more practitioners of Bagaḷā cult (including one Śrī Srinivasan as mentioned , now in Koramangala, Bangalore) who have been serving humanity unseen, unnoticed the basic principle of the cult itself is non-publicity. The list of such practitioners cannot be made comprehensive due to want of space.

REFERENCES

1. That he was contemporaneous with Bhakta Potana of Vijayanagara times is evidenced by their association (*Bhakta Vijaya*, B.G. Sankesvar, *Gadag*, 1963). Poet Potana used to compose and recite songs on Śrī Rāma, the epic hero. Once, in a forest, when he was singing his devotional songs, Śrī Cidānandaru, (*Vairāgya Yogīśvara*) happened to meet him. He placed his hand on Potana's head and blessed him, saying that he would compose immortal songs on Śrī Rāma and win ever lasting fame in the future. It has turned out to be true. Potana's brother-in-law (wife's brother) was Śrī Nātha, a famous literary figure in the court of Krishnadeva Raya.

   The date of Cidānandaru is highly uncertain. Poets in Kannada language assign his birth to A.D. 1750. Dr. R.S. Mugali is of the opinion that he was born in 1700 and Dr. K. Jagannath Shastri, in 1760. That Cidānanda's early name was Jhankappa has been identified by Dr. K. Jagannath Shastri (*Cidānanda Carita*).

   To compose *Jñānasindhu*, Cidānanda would have taken at least 25 years after his birth. He was very much influenced by the poetry of an earlier poet Mahāliṅga and after him, at least 50 to 57 years must have elapsed for the composition of *Jñānasindhu* by Cidānandaru. H.S. Sreenivasamurthy also is of the opinion (*Samagra Sāhitya Carita*) that mid 18th century is a period tenable.

   If 1750 is taken to be the year of Cidānanda's birth, 1820 could be safely regarded as the year of his *Mahāniruāṇa*, because the immediate follower preceptor of Bagaḷā cult, Śrī Ajāta Nāgaliṅga Mahāsvāmigaḷu who belonged to the region of Cidānanda's birth *i.e.*, village Javalgeri (district Raichur) was born in 1821. His period is known with certainty as 1821-1881.

2. *Saṁyukta Karnataka*, (Hubli), district 15-07-1991, p. 6.
3. *Ārādhanā* is held for two days in July (*Āṣāḍha*) every year.
4. C.V. Rangaswami, *Siddhaparvatavāsinī Devī Bagaḷāmukhī* (Mysore, 1991), pp. 42-49.

5. Referring to Durgā *Suḷadi* of a great mystic of medieval times, Vijaya Dasaru, he would cite: *Durgati koḍadiru* Oh! Mother.
6. *Rahasyanāmā – Sahasrī Bhāṣya.*
7. A native of Hyderabad who paid visit to Śrī Siddharuḍharu at Hubli and stayed with him.
8. A philosopher-king and poet who flourished in southern part of Mysore in the 10th century and composed spiritual manuals of inestimable value such as *Kaivalya paddhati, Paramāṇubhāva bodha.*
9. *Barako pada barako,* mystic songs collected and edited by Gubbaṇṇavar of Saint Sheriff Sahib of Śiśunaḷa (Dharwad Dt.).
10. Ch. VI, Verse 45.
11. Lt. Governor of Pondicherry and then Vice President of India.
12. *MTY* (Jodhpur, 1982).

Chapter V

ANNUAL FAIRS AND FESTIVALS

This chapter deals with social participation in annual fair/chariot festival at Ambādevī temple (Ambamutt, Sindhanur taluk, Raichur district) (fig. 58) – A Bagaḷāmukhī Śakti Pīṭha: Evaluation of cultural value, evil aspects of fairs, their reform and need for further reform.

The Annual Festival and Fair: Meaning and Purpose

The chariot festival (*habba-parva*) is held at Ambādevī temple (Ambamutt, Sindhanur taluk, Raichur district) in the month of *puṣya śukla paurṇimā* corresponding to the month of January in the constellation of star *Puṣya.* In 1990 it was held on 27th January and lasted for a month. A pilgrimage visit to the place on this occasion is regarded as a boon to the devotees in obtaining fulfillment of worldly desires as well as bliss. That is why it is held that the term *yātrā* (pilgrimage) is the synonym of the term *jātrā* (*tadbhava* form) and that *yātrā* is meant for securing protection as a result of a visit to the holy place (*yanena trayata iti yātrā*). Thus the assemblage of people on a specified day in the year and worship of the preceding deity by the entire community gathered is known as a fair.[1] From ancient times, people reposed faith in gods/goddesses, both village and urban, and out of fear offered prayers collectively. Such a gathering came to be called fairs. Moreover, individuals participated in fairs not only for their own ends but also their society, domestic animals, warding off epidemics and for securing timely rainfall for cultivation of crops. Their longing for these in corporate life found expression in folk-lore.

Cidānanda Murthy's writings[2] give a description of fairs. Some *purāṇa* also highlight the significance of fairs such as Śrīśaila fair[3], Vīrabhadra's fair[4] etc. A few folk literary works also give an account of fairs. One such folk song may be cited here:

alle ille anta yaka huḍakatīri
nimmalle hāne Mallikārjuna
brahmandadolagina akara yella
piṇḍandaḍolagide nodaṇṇa

(The song is rich in spiritual theme. It conveys to the readers the highest philosophy of Monism – that the aspirant himself is capable of self-realisation and one need not seek the Absolute, elsewhere.)

The same theme is brought out in a ballad (*lavani*) of Modin Saba. It reads as follows:

be Bismillāh be Bismillāh
antare hagalella
nimmalle hāne Allāh ella

In village Chikkinkoppa (Raichur district), the fair during Muharram is held by 98% of the people who are non-Muslims, constituting reddy, kumbara, kuḍu-okkaliga, kuruba, taḷawara, byagara, chaluvadi, etc. These classes participate in the *alavi* fair in its conduct and art demonstrations. Another similar instance is the fair at Yamanur, near Naviḷgund. It is a Muslim fair primarily, but a large number of Hindus participate.

Fairs among Hindus, pesta among christians, urus among the Muslim are common. Hindus participate in urus and *vice-versa.* Even in christian fairs, Hindus take part. Thus the close affinity between *Dharma* and festivals paved the way for holding fairs. References to writing on fairs by western authors, among others may also be cited here: Taylor[5], R. Radin[6], Wilhelm Dupre.[7] Fairs also remind one of Chinese festivals of the Dead.

Nature of the Fairs in General

Fairs are very often associated with higher class deities held on a specific date in the year corresponding with a certain *tithi* (week day) and constellation of a certain star of the Zodiac. Such fairs are tradition-bound and are usually held under the guidance of officials. Another type is the village fair in which folk-participation is conspicuous and it is held by dialogue and unanimous decision of the village elders on a certain day of the year. However, in both the type of fairs, all take part without any distinction of caste or class. Prayers are offered in common to the presiding deity at the fair-whether village or urban dominated.

Of the fairs in North Karnataka (in which the temple is located), one of the classification

is on institutional basis – temple fairs and *maṭha* fairs. The fair at Ambādevī temple belongs to the type of temple fairs (figs. 59 and 60).

Fairs in North Karnataka have very distinctive features. Village Ambamutt is located in a plain country. It has along with other places of the region, common habits of food, dress, occupation including agriculture and modes of worship.

On the day previous to the commencement of the fair, practically the entire village participate and is fed with sweet dishes. In the evening *Hucchaya* (carrying a cot in a bullock cart) takes place. This is evidently a substitute for a practice in ancient days, namely, carrying the priest or deity on an elephant as the people cannot normally afford paying for an elephant, these days.

It has been customary for people since ancient times to erect shrines or temples in honour of the god or goddess in whom they have immense faith from a long time. When the season is suitable, for instance, harvest season or in other months of the year with the exception of the rainy season, fairs are held. Devotees install their god/goddesses in palanquin or chariot (*ratha*) on a particular day and from the next day onwards fair is held. In many cases, fairs are held soon after the chariot festival as a result of anticipation of a large revenue to the temple. This is also true of the Ambādevī temple. In some places fairs are held from a day to a month or in certain other places, begin at day-break, continue during night and close by next morning. In a number of cases, there would be a close affinity between the history of the fair and history of the temple. Prof. S.K. Ramachandra Rao has dealt with in detail as to how after the construction of structural temples, festivals and fairs are held. This is a common feature as could be seen in fairs associated with Sri Lakshmi Ranganatha Swami Mavinakare (taluk Holenarasipur, district Hassan) Goddess Ellamma (Ellamma Gudda, Saundati taluk, Belgaum district), Banasankari (Badami taluk, Bagalkot district), Veerabhadra Swami Fair at Godachi (Belgaum Dt.) and others. Likewise, the annual fair and the chariot festival is held for nearly a month in Ambādevī temple in the month of *puṣya śukla, paurṇimā* (Full Moon) day of January in the year. The fair is held as in the case of others, to get relief from evil effects. In North Karnataka fairs which are conducted with splendour are generally associated with goddesses and their number is large. As many as a hundred major and popular fairs of goddesses in which Ambādevī temple fair is one are held in north Karnataka.[8]

On the eve of the fair, the temple and its premises are cleaned, white-washed and painted. The Goddess is dressed in new garments and adorned with all gold silver ornaments which are invariably maintained in the district treasury. During the fair new ornaments, clothing and monetary gifts are offered to the Goddess. Varieties of dishes to the delight of pilgrims are also offered daily. Individual and community vows are offered with prayers. *Dasoha* (corporate feeding) to all irrespective of caste/class is a notable feature of the fair. All these provide satisfaction and solace to the pilgrims.

Another classification of fairs is on the basis of *Āgama* (Vaidic) and Folk-oriented fairs.[9]

Fairs could also be classified as Ārya and distinctive deities and of Dravida and Village goddesses. However, names of fairs are after the presiding deity or a realised soul (*siddha puruṣa*) of the place. At Ambādevī temple, the fair is held not only in honour of the presiding goddess, Ambādevī (Bagaḷāmbā) and Śrī Rājarājēśvarī, at present, but Śrī Cidānanda Avadhūtaru, also, who by his attainments set up the Śakti *pīṭha* of Devī Bagaḷāmukhī, in the latter part of the 18th century on the Siddhaparvata.[10] It is on this hillock that the temple-former as well as the renovated present temple-stands. There was a reason as to why fairs were held in holy places. Traders, there feared the displeasure of saints or gods for example, Sani-Singapura near Shirdhi, if they were cheaters to the core or threatened by spirits of the habitat, had their dealings in a just manner. Also pilgrims participated in fairs to get absolution from their sins. But these values have suffered a decline these days. If the presiding deity is reputed for truth and boon-giving acts, a large number of pilgrims gather. At Ambādevī temple, nearly three lakhs of people assemble particularly in the first week after the commencement of the fair.

To the fair, ballalas, members of the ex-royal family are invited. Political magnets look after temple repair, expenses of fair, *umbaḷi/ datti* (gifts), daily worship and administrative matters. The common man just participates.

In the beginning, Lord Gaṇapati is worshipped first for success. This is followed by certain rituals such as – *prasāda* and *bimba śuddhi, gaṇahavana, svasti vācana* and *dhvajārohaṇa,* (evidently *Vṛṣabha*/Lion/tiger/Incana), *aṅkurarpaṇa, utsavabaḷi,* offering of *baḷi* to *aṣṭadikpālakas* (eight guardians of the quarters) and *saptamātṛkās, brahmotsava,* after 3-4 days (the *kumbhōtsava* in Ambādevī temple), *yātrāhoma* on the first day of *avabritasnāna, śayyapūjā, śayanotsava, mṛgabete, kavaṭa udghaṭanā, avabritasnāna,* and *prasāda vitaraṇa.* Tāntrics attend to these rituals. After *dhvajārohaṇa* and *kumbhotsava* (the 4th day after chariot festival), the fair aspect of the function comes to a close, though in Ambādevī temple fair, pilgrims pay a visit for nearly a month.

At one end of the fair, the presiding deity is taken in procession and at another end, devotees offer vows and *sevās.* They include *sāttvika* ones such as *Tulābhāra,* nude worship (now prevented by law), *uḍigeya seve, jala, elepūjā, kuṁkumārchane, pañcāmṛtābhiṣeka* and *rudrābhiṣeka.* Offering of flowers, coconuts, fruits and camphor are very common. Certain other fierce vows (some prevented by law now) are *baḷi, oddeyuḍige seve, uddaṇḍa namaskāra,* lighting camphor on finger or palm and waving towards the deity, offering hair on head (*muḍi*), *uruḷu seve, hejje namaskāra, gandhaduḍige, bevinuḍige* and *huttuḍige seve.*

The vows that are performed with or without the knowledge of the pilgrims are bound

by traditional practices. They also receive blessings/good wishes of the archaks, the pontiff to whom they offer monetary and other gifts, prostrate before them and return to their native homes in full contentment. They may stay for a few days if they have obliging relatives/ friends. During nights they participate/witness open air plays or stage dramas, circus etc. and take to their profession, the next morning.

During festivals and fairs, the devotees, at large, are often carried away by expectation of obtaining boons by upper class deities or threatened by lower class deities (*kṣudra devatās*) with disease and untoward happenings, paurāṇic legends, concocted stories influence the devotees to whom, fairs become an integral part of their lives. Largely people believe foretellers also. Tradition also prevails with regard to preparing certain individuals, mentally and physically to attain *jīvanmukti, samādhi* or *gadduge*. However, the prior permission of the government (often denied) is necessary.

Fairs could be reviewed from several angles as for instance – historical, religious, cultural and social. They too have different aspects such as religious, social, economic and art. The fair at Ambādevī temple partakes all these aspects. It is historical as its origin dates back to the Vijayanagara times – 300 years old. It is religious as a *śakti* goddess is the *adhiṣṭhātṛi* devī and *avadhūta* cult and *dakṣiṇācāra* mode of worship is in practice. It has a cultural significance because, the organisers make arrangements for the conduct of cultural programmes, so common to all major fairs. It is of special importance as well, all classes and castes participate, particularly the *dalitas* and *voḍḍars* or stone-cutters' class. In fact, Cidānanda Avadhūtaru who set up the *śakti pīṭha* of Devī Bagaḷāmukhī, 300 years ago, strove hard for the uplift of the *dalitas* and Hindu Muslim solidarity.

It is a point of great relevance to note that the social classes, without whose active co-operation, the fair cannot be held, constitute the lower classes, namely the *ayāgars* (*daivadavaru*), *mataṅgī kula, dasappa, maḍivala, kṣaurika, bestas, gaṅgāmātāstaru, ārcaka* and *gauḍa.*

Fairs, similar to *urus* of the Muslims provide an opportunity for all castes/classes to gather together, though they are named after the major class associated with the fair, such as Deewar class fair, Kuṇabi fairs, fairs of lower caste of Harijans, of prostitutes (Jogatis and Jogappas) and of mixed classes and castes. In this direction, sociologists classify life of men into (a) great culture and (b) little culture. Both differ slightly. Fairs of great cultures are conducted with all rituals on the basis of *āgamas* and huge crowd assemble. But fairs of little culture are associated with miracles, black-art and oral traditions. In such fairs, it is generally believed that if they are not held, some calamity overtakes the inhabitants. Instances of such fairs are *Kaḍugollara jātrā*[11], and *Malenahalli Vīrabhadrana jātrā*[12]. Examined from this angle, the fair at Ambādevī temple brings out the significance of both the cultures, all though

freedom is given to the *Avadhūta* (*Pradhāna ārcaka*) to conduct worship on the basis of *āgama* within the portals of the temple.

Thus fairs in Karnataka (where Ambādevī temple is located), could be classified on the basis of religion, caste, worldly-oriented, sex-dominated (feminine or male deity), paurāṇic, historical and socio-cultural and *sthaḷavacaka* (localised) fairs. The following is a table giving the classification:

(A) Fairs indicating caste	Vaidic fairs	**Sri Lakshmi Ranganatha Svami**
		Rāma, Kṛṣṇa, Nārāyaṇa, etc.
		Viśvakarmā, Kāḷikā devī,
		Liṅgāyāts, Īśvara
		Kurubas, Biradevaru
		Muslims, Urus
		Harijans, Durgavvā and others.
(B) Worldly or secular/		Hanumān; Saint Śiśunaḷ
Non-caste fairs		Sheriff Sahib, Shirahatti
		Fakira Svāmi, Saundatti
		Ellamma, and others.
		Ambādevī – Ambamutt
(C) Sex – dominated		Vīrabhadra, Kalmēśvara,
(feminine/male deity)		Durgavvā,
		Dyamavvā, Kāḷikā, Marikambā -
		Sīrsi (district U.K.)
		Devī Bagaḷāmukhī
(D) Paurāṇika, historical		
Socio-cultural importance		Iśvara, Basavaṇṇa,
		Siddharuḍharu, etc.
(E) *Sthaḷavacaka* fairs		**Ambādevī-Ambamutt, Muruga**
		Matha, Ulavi Basappa
		Ellamā, Saundatti;
		Banaśaṅkarī, Badami;
		Chinchali, Mayavvā;
		Budanaguḍḍa Basavaṇṇa;
		Garagada Madivalēśvara;
		Varavi Maunēśvara. and others.

In contradiction to these fairs, cattle fairs (*danada parișe*) are held in Hosaritti (Haveri district), Muḍalagi (Gokak taluk, Belgaum district) and a few other centres. The fair at Ambādevī temple is not only paurāṇic (as the presiding deity is one of the *Daśamahāvidyās*), historical, social, feminine-deity dominated with *āgama* rituals but secular as well.

The distinctive features of regional fairs reflect the status of god/goddess, iconographical details, dexterity of sculptors (*Viśvakarmās*), painters and goldmiths. The back-drop of iconography and ethnomusicology provides details on the deities associated with the fair and culture of rural or urban areas. The Ambādevī temple is a structural temple built below the Siddhaparvata and the present figure of Śrī Rājarājēśvarī installed in front of the ancient *Meru Cakra* was prepared by Śrī Siddhaliṅga Svāmi, a king of sculptors in Mysore. He has set up a Bhuvanēśvarī temple with sculpturally remarkable deities in Mysore city. The Ambamutt fair draws all people from different shades and regions, though it is rural based.

A Distinctive Feature of the Fair at Ambamutt

An exclusively distinctive feature of the festival and fair is the active participation of *sādhus* (recluses) who are treated with respect also. Besides the general features of a temple fair, participation of *sādhus* in the festival (fig. 61) at Ambamutt is closely commensurate with the Avadhūta cult and Cidānandaru himself was an *avadhūta*. The cult traditionally associated with Dattāvadhūta (an incarnation of trio gods of Hinduisim – Brahmā, Viṣṇu and Mahēśvara) of the post paurāṇic times and Śrīpadavallabha (1320-1350 A.D.), Śrī Guru Narasiṁha Sarasvatī (1380-1459 A.D.) of Ganigapur (Gulbarga district) and Narasob waḍi near Sangli is noted for collection of alms and achieving *lokakalyāṇa* (welfare of humanity). Mention may be made here of a few other saints in Datta tradition, among others, such as Śrī Svāmi Samartha, (Akkalkot, Gulbarga district), Śrī Maṇik Prabhu (Humnabad, Bidar district), and Śrī Sāi Bābā (Shiradhi, Ahmadnagar district; Maharashtra).

Each letter of the term *avadhūta* has a significant import. The first letter *a* stands for one who overcomes all desires and of pure perfection (*nirmāla*); *va*, the second letter denotes one who is a liberate from all *vāsanā* (*nirāmaya*); *dhū*, means, though the body of an *avadhūta* is besmeared with dust, his mind is free from all impurity; *ta*, the fourth letter indicates, one who meditates *tattva* or one who has conquered ego and given up all worldly things. However, four types of *avadhūtas* are prevalent: *gārhastyavadhūta*, one who continues to be a householder, but observing *upāsanā*; *Śaivādhūta*, one who takes to *sāṁnyāsa* or renunciation by *abhiṣeka* and gives up all ceremonies; *brahmāvadhūta*, one who is a *brahmopāsaka* or realises *brahmatattva* and finally, *haṁsavadhūta*, one who discards distinction of caste, sex, colour, creed of status. Evidently, Cidānandaru was a *brahmavadhūtaru*.

The Chariot Festival

Other special occasions of festival besides the chariot festival (fig. 62) (which will be dealt with in the foregoing pages) are the *Pālakki-Utsava* (*carrying the Goddess in a palanquin*); on Tuesdays and Fridays in the month of *Śrāvaṇa* (July-August) and the *Śarannavarātri* (nine day festival) in *aśvayuja* (October). Throughout the festival, recital of *Devīmāhātmye* (Glorification of the Goddesses), religious and spiritual discourses are held with great splendour and instruction.

As mentioned already the annual chariot festival and the following fair are held in the month of *Puṣya* (January). It is held in honour of the presiding deity, Śrī Ambādevī (Bagaḷāmbā) formerly and Śrī Rājarājēśvarī, at present. Also, the fair continues to be held in honour of Śrī Cidānanda Avadhūtaru, the founder of the Bagaḷāmukhī Devī Śakti *pīṭha*, on the hillock, named Siddhaparvata. By his attainments he made it a place for an aspirant/ practitioner to obtain bliss.

The chariot[13] festival is celebrated on the Full Moon Day in the constellation of *Puṣya. Āgama* dominated chariot festival and fair, as in the Ambādevī temple, include:

(i) Worship of Lord Gaṇapati

(ii) *Puṇyaha vacana* (purificatory ritual)

(iii) *Mātṛkā pūjā* (Mother worship)

(iv) Nandī *śraddha* (oblation to Nandī)

(v) *Navagraha yajña* (oblation to nine planets of the Zodiac)

(vi) *Mṛttikā havana* (worship by placing earth – *asvattha* tree before installation of deity)

(vii) *Bheritaḍana* (music by beating drum)

(viii) *Dhvajārohaṇa* (flag-hoisting as the first ceremony of chariot festival)

(ix) *Yāgaśālā praveśa* (entering sacrificial hall)

(x) *Aṅkurārpaṇa* (sowing several sorts of gram in pots at the beginning of a ceremony)

(xi) *Kalaśa sthāpana* (placing sacred water-pot before installation)

(xii) *Vāstu homa* (oblation for a newly – built temple)

(xiii) *Rakṣoghna* (offering of sacrifice following *vāstu homa*)

(xiv) *Udaka śānti* (worship of water pots for auspiciousness)

(xv) *Utsavaṅga havana* (oblation before taking out procession of deity)

(xvi) *Rathotsava* (chariot-festival)

(xvii) *Vana yātrā – mṛga beṭe* (taking procession to sacred tree or forest for hunting wild beasts)

(xviii) *Āvarohaṇa* (descent of flag at the end of festival).

(xix) *Sthāna praveśa*

(xx) *Āvabṛta snāna*

In *janapada*[14] (folk-oriented) fairs no such rituals are observed. But after the chariot festival is over, the vows and *sevās* which are in practice are common to both the types of fairs. However, it needs no mention that many of these rituals are anthropomorphic in origin and nature.

The chariot has a standing figure of the chief deity (*adhiṣṭātṛi devī*), Ambādevī. But along with the figure of the chief-deity, the figures of Śiva, Sun, Moon, Nandī and Bagaḷāmbā cakra are also taken in procession, in the chariot itself. The chariot is drawn by the *vaḍḍars* (stone-cutters) the native class of the village, for a distance of half-a-furlong from the main temple to *padagaṭṭi/pajagaṭṭi* (the feet of the Goddess). The presiding Goddess as well as other attendant gods are all decorated with ornaments given as gifts by the medieval royal and feudatory princes of the Vijayanagara Empire and other donors. The Temple File of 1983-84, now maintained by the Secretary of the Temple Trust, mentions details of ornaments, names of donors, the mode of adorning the Goddess and other rituals as well. As the divine chariot moves, the pilgrims have a practice of offering fruits, dates, coins to the Goddess, from a distance, which are collected by people around as *prasāda.*

It is learnt from reliable sources of the vicinity of the temple, that about a few years ago, a dispute arose, between the *dhanis* (wealthy land lords), of Somalapur (2 kms. from Ambamutt) and Javalgeri (5 kms.) regarding holding of the chariot festival. Finally the *dhanis* of village Somalapur won the dispute. Thus they are holding the chariot festival now and also organising the fair, under the guidance of the chairman and administrator[15] of the temple (the tahasildar) and the Temple Trust. Till 1992-93 the Trustees of the village Somalapur had the sole administration of the temple, annual fair and festival. But since the beginning of the year (1994), administration of the temple and its activities have been taken over by the Revenue Department (*muzarai*) of the taluk – a common trend these days.[16] Now, a committee of ex-officio and non-official members manage the temple affairs. Thus since 1990, security arrangements are tightened as a result of which the fair is held without the threat of anti-social elements.

However, the rituals on the basis of *dakṣiṇācāra* are conducted by the chief-priest (*pradhāna ārcaka*) who takes the seat after Cidānanda Avadhūtaru, the founder of the Śakti *pīṭha*, just as the pontiffs of the four Shankar mutts of India (*dakṣiṇāmnaya śaṅkara pīṭhas*) take their names after the great Śāṅkarācārya. The organisation of sevas is constituted by

the Tuṅgabhadrā Grameena Bank, Budivaḷa Camp, the Secretary of the Ambādevī temple Trust and the *pradhāna ārcaka* of the temple.

The chariot festival virtually comes to a close on the fourth day on which *kumbābhiṣeka* is celebrated with great dedication and splendour. It is believed that those who found it inconvenient to participate on the first day of the chariot festival would do well to attend the 4th day *Kumbha* festival (fig. 63). On this occasion two *kumbhas* (pots) containing sacred water are taken to the peak of Siddhaparvata, kept below the *kalaśa*, worshipped by a practitioner and then used for *abhiṣeka* of the Goddess, Bagḷāmukhī installed and consecrated by Cidānanda in his lifetime. This function is followed by feeding of the *sādhus* in the *sabhaṅgaṇa* of the temple. The Tahsildar himself would distribute *dakṣiṇā* (money gift) to the *sādhus* after they were fed.

Vows and Sevā of Folk-Oriented Fairs But Common to All Fairs

The following vows and sevas are observed in folk-oriented fairs, but they have a general appeal and offered by the masses in all fairs. Some of them are prevented by law, these days.

(i) Wearing mask and dancing, known as *somana kuṇita* in some places. The ancient Greeks used to follow this play.

(ii) *Masti marriage*: A valiant warrior is married to a *satī*. After the death of the warrior in battle, *satī* observes the rite. A brāhmin *satī* is transformed into *Mahāsatī* or *marikambe*. Skirting over fire (*hoṇḍa*) is also observed.

(iii) Offer of sacred food, also known as offer of *caru, ede*.

(iv) Offer of vows and sacrifice of animals given. *Baḷi* is offered on the frontier of the village (*guḍi baḷi*) or distribution of *hulusu i.e.*, blood of animal mixed with rice and offered as *baḷi* on village border or buried in fields to increase fertility of soil – a belief in Fertility cult.

(v) *Playing siḍi* – also a belief in fertility cult. It is a superstitious belief among villagers that unless blood of human beings is offered to Goddess of Earth, crops will not grow richly. The practice of *siḍi* is of two types, namely *baṭṭe sidi* (symbolic hanging by a garment) and *bennu siḍi* (a symbolic *siḍi*). The vow is taken by the Hindus (*savarṇis*), but backward classes play *siḍi*. This is an instance of social exploitation by the forward classes. Though this practice was prevented by the colonial government, long back, it has not disappeared completely.

(vi) Nude worship could be an impact of Jainism. It is practised in order to get liberation from sex. Recent legislation has prevented this practice.

(vii) *Teradi seve*: Infertile women believe that if they have intercourse with a well built

youth on the day of the chariot festival, below the chariot, they would beget children. This is the *niyoga* practice of epic days. This practice is not much in vogue in recent days.

(viii) *Bevinuḍige seve* : In the face of deadly epidemics, persons catching the disease surrender to the Goddess and get relief from the epidemic. Afterwards, they dress themselves in neem tree leaves and go round the Goddess.

(ix) *Muḷḷina gaddugeya seve* : The devotee, nude, lies on a bed of thorns.

(x) Besides the above vows and *sevas, dhūpada seve* (offering of incense), *uruḷu seve, saraḷu seve, bayi beegada seve, talemele seve, mande seve* are observed during the fairs. However, some of these are observed symbolically and not literally.

(xi) In certain other fairs, *mṛga beṭe, avabhruta snāna, dhvajārohaṇa* in folk-back drop are observed.

These sacrifices and *sevas* are being observed in a modified from in different parts of the country, including Ambamutt.

Utility Aspect of the Fair

The fair at Ambamutt (fig. 64), following the chariot festival, lasts for nearly a month. The venue of the fair is the village Uḍa, just in front of the temple, to the South. (The temple has been assigned to village Somalapura). Nearly three lakhs of pilgrims/visitors assemble at the fair. Twenty to thirty years ago, people from three villages of Bellary district used to reach the place in bullock carts. carrying their food and halting at convenient spots for rest before reaching the fair. However, now road transport facilities provided on a large scale has lessened the burden of journey, although the earlier practice of covering the distance by bullock carts has not been given up. The placid Tuṅgabhadrā is about seven to eight kms from the temple and village Siraguppi, which also draws several devotees, is about ten kms.

The fair dates back to the days of Cidānanda Avadhūtaru, but is held on a very large scale for the past thirty years.

The participants in the fair belong to all castes and classes including Brāhmins, Liṅgāyāts, Reddy Liṅgāyātas and a few Muslims, backward classes and predominantly vaḍḍars who are the natives of the villages round about.

As mentioned elsewhere, the fair is supervised by the revenue officials, including management of about 1000 trading centres. Tight security measures with about 500 police staff, every year has provide the much needed safety to the visitors.

The main cash crop of the region is cotton of the Varalakshmi type. In 1975, it is learnt

that production of cotton was the highest in the whole country. Other crops are rice, groundnuts and *jawar*. This is important from the point of marketing goods.

A remarkable achievement of the fair is that during the influx of refugees from Bangladesh (1971), 6000 families were rehabilitated in village Javalageri, near Ambamutt. They were given five *kurige* (a certain land measures) of cultivable land for their living.

Besides offering prayers and *sevas* to the *adhiṣṭhātṛi* Devī, certain beliefs are current among the people here. One such is that unmarried girls are taken to the goddess for *darśana* with the flower band on their forehead, attended by close relatives and music. It is generally believed that by this *seva*, such girls get married within three months.

A proverb in Kannada which is much in vogue reads as follows: *akkaniddare bhava, rokkaviddare jātre* (a brother-in-law exists as long as the sister is alive, only money affordability makes a fare, a success). This is true of Ambamutt fair also. Visitors require funds to see through the fair. Purchases of articles could be made from ₹ 100 to ₹ 10,000 depending on the purse.

The young and innocent get an opportunity of coming together. In quite a good number of cases they make an exchange of love which ultimately may result in their marriage.

Although the basis of holding fairs is fundamentally religious, they have a social and cultural significance also. A large number of people assemble under the pretext of participating in fairs and festivals. Variety of shopping centres cater to sale and purchase of articles, oxen and cows. Fairs are also significant from the point of mass media and communication. In business, profits and losses are common. But economic considerations like deployment of labour, daily wage workers, investment out of loans with the hope of earning more are met with. Arrival of relatives, however bring about an increase in family expenditure.

Entertainments and cultural programmes provide delight and instruction to the people. Mention may be made of *Puravantara kuṇita, doḷḷu pada*, folk songs, *aggiya kuṇita, vacanas*, singing of devotional songs such as *padas* of Sheriff Sahib of Śiśunaḷ, and Kabīr of Karnataka, circus, dance, drama, doll and cradle plays, wrestling, weight-lifting and other programmes are a common feature. The department of Tourism and Information arrange popular programmes such as *sakṣarata*, family planning programmes, twenty point programme and *garibi hatao* programmes. Children in particular derive lot of pleasure from many of these entertainments. Ardent devotees get satisfaction of having accrued *puṇya* (reward for good acts). Artists and writers are rewarded. Priests get monetary gifts; infact people throng together to the fair as the proverb goes, *jana maruḷo jatre maruḷo* (Surprising! difficult to say whether people attending the fair are in illusion or the fair itself).

In recent times, an enduring part of the fair is holding of religious and secular discourses,

cultural programmes like *kathā kalākṣepa, kīrtanas, bhajanas* and communication of words of wisdom, by men of experience. Thus in addition to the economic aspect of fairs (marketing), cultural and art programmes have heightened the importance of fairs. They are like annual camps for people. They provide opportunities for people of several languages and states to come together and feel together. They are rightly the centres of national integration. Hence among fair and tourist centres like Tirupati, Mantralaya (A.P.), Saundatti (Belgaum district, Karnataka), we may mention the fair at Ambādevī temple fair also as one. As they draw people from the neighbouring states, fairs have become an integral part of daily life of people. Several proverbs[17] are current among people which convey the need and longing to attend the fair and that they have become inevitable and form an integral part of a nation's life.

Equal opportunity is given for all castes and classes – even untouchables to have the *darśana* of the deity, though in certain places the upper classes supervise.

Fairs also add to perpetuation of *bhakti* cult. Direct dialogue with *bhūtas* (good spirits) lodging of complaints and seeking solutions, varieties of experiences between *daiva* and *bhakta* are common. Iconoclasts are often converted into *āstikas* (believers in god) and take to leading a virtuous life. Artistic activities help growth of faith in god/goddess.

Thus fairs are significant from different angles: historical, religious, cultural and social. They are a platform for understanding of cultural values and exchange of individual thoughts. As festival, fair and folk arts are interrelated they play a vital role in bringing about social solidarity. They give ample encouragement to harmony, co-ordination and aesthetic taste of people, mutual respect and confidence. It is not strange that people live in different social and economic levels, but fairs provide a platform for equality, moderation, integration, art, sports, music and other entertainments. In fairs like this, one could see reflected a miniature world of varieties of attainments. That is why many fairs transformed themselves into tourist centres such as Dharmasthala Mañjunātheśvara temple (D.K., Karnataka).

The community as a whole, participate in fairs with great eclat and enthusiasm. Several people are not perturbed by life's frenzy, but make it a point to participate in the fair delightfully and also share their joys and feelings with their friends and relatives. However, a few *anubhāvis* derive satisfaction by just offering prayers to the presiding deity at a distance from the fair. One of the folk songs imply this idea, and reads as follows:

tayi Dyamavvana tereleda baruvaga
tirallillavva manidagada
na ninaga illinda kayya mugidenu.

[An aged woman, a devotee, out of helplessness, declares that she would do well in offering her prayers (by a clasp of her hands) to Goddess Dyamavva while she is taken

round in procession, from the door steps of her house due to heavy household work (now incomplete)].

Evil Aspects – How for reformed – Need for Further Reform – Modernization of Fairs

Although fairs have become popular, inevitable and an integral part of human life, they have their evil aspects also. Some of them have been reformed, but many need further reform and rational outlook.

Animal Sacrifice

In course of years, fairs have given rise to several superstitious beliefs. For instance sacrifice of animals is based on the belief that the god/goddess is one who hurts. So to appease him/her sacrifice of animals like sheep, hen, buffalo is to be resorted to. It is also customary among certain classes to take to cruel practices in order to secure auspicious tidings for them. Mention may be made of blood sacrifice, *gavumari sigita* (an offering by tearing up a sheep by mouth), *dhuḷmari seve, haḷmari* (offering of blood mixed soil to processional deity), *byaṭe cigiyodu* (blood sucking offering), sacrifice of buffalo, goat, sheep, hen, wearing a mask on face, putting on aggressive clothings in order to strike terror and performing cruel acts. Human sacrifice[18] also is in practice, though to a little extent. One of the contentions in support of animal sacrifice is that while cutting or clearing forests, it is natural that wild animals escape and out of fear for life, man often killed them by hunting. This practice of killing animals for safety, probably led men to offer animal sacrifice as a substitute before a goddess and justify their actions and get absolution from sins. Other vows like offering of hair on head (a substitute for head offering), *muḍi seve* (offering hair on head), *tulābharam* (offering gold/rice/coconut/fruits/jaggery etc. equal to weight of a person) as a substitute for the body or offering the same as a substitute for escape from the threat of god/goddess with a view to live long in health and peace, *uruḷu seve* (rolling oneself in the *prakāra*) and several others. Śaiva/Śākta practices permit a devotee to roll himself on left-over leaves after community feeding, thus indicating his gratitude to the deity. For begetting children, feminine deities in general, are worshipped such as *siri* offering, implying belief in fertility cult. Nāga worship is also in practice to beget children. Hence Nāga *ārādhanā* is done in the form of *Nāgamaṇḍaḷa* and *dakke baḷi.*

It is singularly a notable feature that during the fair at Ambamutt, after relatives and friends are fed with sweetmeats, buffalo sacrifice[19] is not in practice. Sheep and hen are offered as sacrifice, elsewhere and not in the close vicinity of the temple.

Practice of Devadāsī

A belief that god/goddess is lustful, gave rise to the act of appeasing him/her, by allowing

women as *devadāsīs*. This practice is on a large scale among the lower classes on account of illiteracy and poverty. Those who practice this are known as *jogatis*, very common to almost all the fairs here. Men who are impotent become *ganda jogappa* and wear ornaments. Social reformers are making efforts to rehabilitate *devadāsīs* as a result of which the practice is on the decline.

Prostitutes make a Rich Earning.

Another evil practice which has almost disappeared now was in vogue in village Kanakagiri, near Ambamutt. Two months before the Hoḷī festival, a wrestler was fed sumptuously and given rest. He was not allowed to go out of the room meant for him. On the day the Hoḷī festival, he was permitted to have intercourse with several *devadāsīs*.

Hypocrites like a person standing on nails under his feet, showing to those who witness that he is doing a miracle is common in the fair. This practice is nothing but to earn a living and does not belong to any attainment (*siddhi*).

In the name of god/goddess, caste is given importance. Legislation is made use of in curbing such considerations; but not much of success has been obtained. Sociologists ought to study fairs dominated by bureaucratic, dictatorial, aggressive, harmful, snubbing acts and exploitation.

Liquor shops, hotels, clubs, touring talkies, circus, etc. under Government license have taken a major part in village fairs. To some extent, today, fairs have lost their earlier charm.

It is to be mentioned here that the fair at Ambamutt is singularly free from the practice of nude worship.

View of Kanakadāsa – A Kuruba – Turned Mystic Saint on Superstitions, Caste, etc.

It is very relevant here to cite a devotional song by Śrī Kanakadāsaru (1508-1606 A.D.), a mystic saint of Karnataka of Vijayanagara times. He was born as a *kuruba* by caste. But by his *saṁaskāra*/attainments, he turned out to be a mystic saint of great reputation. As he was not allowed to have the *darśana* of Lord Kṛṣṇa at Udipi (district), from the main entrance (*mahādvāra*), he retired to the rear of the temple and poured out appealing and devotional songs to the Lord. The Lord, who knows no caste, but sees the *bhakta*, turned his back and gave *darśana* to this saint through a hole. It is even to this day well known as *kanakana kiṇḍi*. The devotees/visitors make it a point to take *darśana* of the Lord through the hole before returning even though they would have the *darśana* from the main entrance. This hole helps having the Lord's *darśana* at odd hours when the temple would be closed after working hours. Coming to the point, in one of his songs (*devara nāmā*), he has denounced animal sacrifice, nude worship and other superstitious beliefs and shows the right path to attain bliss. The following is the transitalrised version of the song:

kaṇiya heḷabande Nārāyaṇanalladillavenḍu
sikka baṇagudaivadagoḍave beḍa naraka tappadu
ekkanatiyaru kāṭa jekkiyaru kanyeyaru
sokkininda sonṭa muruka Bairedevaru
mikka Mari Masani Maihauḍi ārimodalada
intha ṭhakku daivada goḍave beḍa naraka tappadu 1
suttanavara mata keḷi guttiya Yellammāgolidu
battaḷe devara munde baḷiya nōḍiro
matte bevinuḍigeyannu arthiyinda uṭṭukonḍu
mukti kāmbevemba āsakti beḍiro 2
Kuḷadavara mata keḷi khuḷarellaru kuḍikonḍu
hāḷu māḍikyallidda honnuhaṇagaḷa
balutippa koṇa kuria ēḷabīḷa koraḷu koyidu
bīḷabedi narakakendu heḷabandeno 3
hoḷḷada bichcheru tavu suḷḷarellaru kuḍikonḍu
beḷḷane beḷetanaka nīra taḍiylli kuḷitu
guḷḷa guraje kuḍi tindu kaḷḷa koḍana baridu māḍi
intha poḷḷu daivada goḍave beḍa naraka tappadu 4
poḍavigadhika Vijayanagaradoḍeyana
badadādi keśhavana pada biḍade bhajisiro
intha jaḍa daivada goḍave beḍa, naraka tappadu 5[20]

Summary

1. The poet (Kanakadāsa) sings that his life's mission is to convey the Absolute Truth, *viz.*, all multitude of gods/goddesses are not (the form of) Nārāyaṇa, the Supreme Brahman.
2. Several folk maids and women worship gods like Bairedevaru. They also offer worship to other remaining deities such as Marī, Masanī, Chaudī etc. However, the poet exhorts that none should have any association with such deceitful and masquerade gods/goddesses because worship of these (without realising the Absolute Truth) leads one only to Hell out of which he has no escape but to suffer.
3. Again, lending one's ear to people around and reposing devotion in Goddess Yellammā, one ought not to wear leaves of neem tree round his loin in all dedication and in anticipation of obtaining liberation from the cycle of births and deaths (*mukti*), do well to restrain from such a practice. Similarly, listening to men in servitude of wicked ones to cut heads of animals like buffalo, sheep, living in quiet innocence

(almost hunting them out) and other sacrifice, take to Hell, only. The poet is in the midst of his fellowmen only to halt their attention on the Ultimate Truth.

4. Telling falsehood throughout one's life, but sitting on the bank of streams/rivers and taking bath several times, but eating like gluttons, the dishes made available to them (by devotees) and offering worship to imaginary deities, would lead one only to hell, out of which, he has no escape.
5. Kanakadāsa, an ardent devotee of God Keśava (Kaginele, Haveri district), (now a *Guru pīṭha* of the *kuruba* community) appeals to all dwelling in the land of the emperor of Vijayanagara, only to repose faith in the Absolute (here Keśava), thus abandoning a host of superstitious beliefs and worshipping innumerable deities].

Evils How Far Reformed (Modernization of Fairs)

In many of the fairs, in the region, including the one at Ambamutt, reform of the evil aspects has been achieved to some extent in the following manner:

(i) In place of sacrifice, fruits, flowers, coconuts and camphor for lamp are being offered.

(ii) Law has prevented the ancient practice of *siḍi.* Hence *baṭṭe siḍi* (symbolic swinging of garment is substituted in place of *konḍi-siḍi* by hook).

(iii) *Bayi beegada harake* (closing mouth by a piece of iron) has remained symbolic only, than literal.

(iv) Nude worship is absent in the fair at Ambamutt. In certain places, where it was in practice (now prevented by law), *bevinuḍuge* (wearing leaves of neem and worshipping) is in practice.

(v) Sacrifice of buffalo is also absent in the fair at Ambamutt. In places where it was in practice, it is substituted by sacrifice of sheep. It is pertinent to observe here that in certain fairs, the service of a veterinary doctor is utilised. He takes the blood of the animal to be sacrificed out of a syringe and needle and subsequently, the blood is offered to the Goddess.

(vi) Several vows have become symbolic now. Offering the hair on head (*muḍi*) is now a substitute for offering of head.

(vii) A sense of equality and rights have exerted their impact on fairs. There are instances of certain fairs suspended by an injunction order of a law court and stopped till decision was given.

Need for Further Reforms

In spite of modernization of fairs to a certain extent these days, there is a need for further reforms. Some of the suggested reforms are the following:

(i) Removal of the evils attendant with a fair and paying greater attention to national (social) integration.

(ii) Abandoning completely offering of animal sacrifice (?) like buffalo, sheep, *basavi* (ox).

(iii) To give up practices of nude worship, *jogati*-hood, wherever they are in vogue and developing more awareness among people.

(iv) Prevent superfluous fire-works, gambling and drinking, illicit trafficking. Giving more importance to cleanliness and scientific cultivation and

(v) Promotion of sports and pastimes, village industries, hygiene, respect to others, etc. As religion gave birth to fairs, it should help growth of social solidarity and integration.

To conclude, in pre-independence era, village folk participated in fairs without distinction of caste or class. That phenomena of corporate life and integration is absent today. Social life was marked by discipline. The whole community of the village participated with enthusiasm, faith and loyalty. Social innocence was not polluted by caste considerations. Corporate life was marked by a happy note.

But in post independence years, things have changed either for good or bad. All castes and classes do assemble together; but they count on different values and have their own axe to grand. Election considerations and vote banks have resulted in neglect of villages and shrines, though material aspects have made more progress. Villages of Pre-independence era have disappeared now, having lost their splendour and contentment. Fairs are rightly regarded as the soul of villages, providing the vitality to social participation. But today numerically, fairs are large; but the sense of human values and much less adherence to civic rules are at a very low ebb.

However remarkable progress has been achieved in providing greater comforts than before, by spending huge funds. Prevention of epidemics, supply of electricity and drinking water, row of shower baths for mass-bathing, hygienic conditions to some extent (though participants fail to maintain) social welfare activities, roads, easy transport and communications.

Awareness of Right Path of Getting Absolution from Sins

It is to be realised what proportion of sins committed by man is implied in their gifts to

god/goddess in the form of crown in-laid with diamond, silver or gold *kalaśa* on temples and doorways of temples, chariots and palanquins made of silver, figures made of white marble. Man may prove deceitful towards what is generally believed to be god/goddess or the World around him, but he cannot cheat his own conscience. He may think that he could get absolution by feeding a large number of people or giving charities. But sin is not something like physical dust to get rid of by a wash. Sins are the impact of wicked actions on the mind (*saṁskāra*) of a person. They cannot be got rid of by gifts on a large scale to god/goddess or charities to fellow - beings. They could be the imprecatory methods built by the priestly class. The right path of seeking absolution from sins is to feel repentance for having committed sins and a firm determination not to commit the same over and over again. Right action and returning the earnings by foul methods to their source or spending the same for progress of general welfare of mankind (*samaṣṭi hita*) are the true means of getting rid of sins.

The most distinctive feature of the fair at Ambādevī temple is the perpetuation of *avadhūta* cult and causing satisfaction, physical and mental, to the *sādhus* gathered there. This feature is similar to the Nātha tradition of northern and western India.

Conclusion

Impact of Spiritualism on Social Reform and Change

It may be said that social reform and change in modern India could be achieved by true *santas*, although at the cost of suffering and being put to test by some sections of society, on their part. But their contribution remain forever in the mind of several devotees and posterity. Several families have been redeemed and they owe their very existence to such *santas*. Their contribution to social reform and change in various aspects has been highlighted in the book.

The book is a study of social history, archaeology and art.

Culture has a vital role to play in social change and preceptors and practitioners of Bagaḷā cult made rich contributions towards achieving social change in contemporary society.

It is an accepted opinion that spiritualism had its impact on education, culture and social change through the ages, as could be noted in Indian history.

Utility of Sādhanā

Practice of the cult if possible, by initiation by a *guru* is having many benefits. However, if such a rigorous practice is not possible, meditation could be done because it throws off all that is wicked in one's mind.

Reform of Prisoners in Jail by Meditation

Mention has already being made of how social reform is possible and has been achieved by true *santas.* However, one instance could be repeated here, details of which has not been described before.

That meditation could be an effective means to reform prisoners in jail has been proved by many recent instances. A notable instance is reported in *Saṁyukta Karnataka* dated 8th February, 1995. The instance relates to Bangalore Central Jail. The *Vipasyana visodhana vinyasa kendra* arranged and successfully conducted a *dhyāna śibira* (meditation camp) for ten days in the Central Jail, Bangalore city. During the course of the camp, more than 50% of the prisoners were reformed to sane behaviour. The vindictive nature and anger of them decreased at the camp. A group of journalists of the Daily, cited paid a visit to the camp when the reformed prisoners related their experiences. One, Ramesh of Kodagu had been sentenced to imprisonment for conspiracy to murder. He admitted before the journalists that by *dhyāna* he got rid of wicked emotions and added that *dhyāna* during imprisonment proved educative and instructive to him.

Another prisoner, Mahadev, aged 50 years, of Bhadravati (Shimoga district) suffered punishment on account of his wife's conspiracy. He was in jail for the last 10 months and separated from his son, studying in IX standard. Both were leading a life of poverty and misery and the father very much longed to see his son. He added that *dhyāna* gave solace.

Thus though there are no opportunities for the prisoners to share their sorrow with others and derive peace of mind, meditation camps have acted as a media to forget their awful existence and secure peace of mind.

Temple Worship

Temple worship is based on conceiving the Formless Supreme Brahman endowed with a Form. We go to the temple to find god in his own image and to find solace and comfort. The *āgama* declares: "verily to Hell, he goes who takes the idols in the temple as mere stones! A properly installed god is God Himself in His personal form, ever present to grant the wishes of His devotees."

Rituals

The presence or *sānnidhya* of the deity in a temple is always kept alive by means of worship. This worship does not take the form of contemplation or meditation, but consists of a series of picturesque rituals giving ample scope for the physical participation of the human personality in the adoration of the Divine. Physical participation is essential to obtain the greatest possible perfection to the adoration. Besides this, it is necessary that one should

surrender oneself to the deity as an expression of *artata.* As Kapala Shastriar[21] observes "eternal ceremonies have played a notable part in the awakening of the naturally extrovert consciousness of man to the reality of an inner presence; they impinge upon the crude senses and sense faculties of man with considerable force and leave impressions, which in the cumulative result affect an opening through some part in the large being of himself". The *Mārkaṇḍeya Purāṇa* also declares that the ultimate goal of worship is to reach emancipation through total identification with the deity. This is attained through Yoga and the recitation of sacred texts associated with the goddess. It is already mentioned that in Datia Pītāmbarā Pīṭha, meditation is observed round the clock.

Temple is an example of a symbolic approach to religious and social change. For instance,

(a) Sanskritization *i.e.*, people of low caste change their customs, ideology and way of life in the direction of higher caste.

(b) Tribal goddesses, frequently Hinduized, acting as a bridge between the folk and the *elite.*

(c) Emergence of democratic institutions in post independent years has led to new avenues of change outside the traditional caste system. This does not mean that caste is no longer a viable instrument for change. Western education and more reliance on cash income have provided major avenues of social change in India. But wealth, prestigious jobs and education are not enough to satisfy people involved in upward mobility. Because they seek religious sanction for their new status. Hence they take to Goddess cult.

(d) In villages, in place of caste, improved status is attained through devotion to the goddess, dreams of the deity, miraculous cures and spending long hours reciting holy scriptures.

Festivals

The festivals are as indispensable as rituals in temple worship and there are effective occasions when the whole community life is uplifted to greater and greater heights.

Annual festivals and fairs at Datia, Ambamutt and other Śakti *Pīṭhas* of the Goddess have many significant values though certain reforms are necessary.

Greater Sense of Responsibility to Religion

In the present world where indifference to everything has become the order of the day, the Svāmijis who are philosophers, guides and torch bearers of the immortal culture are essential to help cultivate in the common man a new feeling of responsibility to religion and

an ability to distinguish between the good and the evil, between sense and non-sense, truth and preposterousness.

Worship of Mother Goddess

An interesting feature of our ancient religion is the worship of the Mother Goddess. These female deities continue to play an important role in the popular religions of modern India.

Religious Change

In modern India, religion has come to mean more than a mere system of rites and symbols. It is difficult to draw clear lines to distinguish sacred from secular realms. Religion has become a part of culture integrating man and Nature. How religion operates in the process of cultural change has been the study of social historians.

In this direction it is apt to note the observation of James J. Preston[22] which reads as follows: "Cult of the Goddess should inspire Hindus to have faith in the durability of their temples as visible institutions of Hinduism in India".

The temples of Devī Bagaḷāmukhī for instance, particularly in Datia, have demonstrated the adaptive advantage of a modern religious institution capable of adjusting to the changing needs of an increasingly more variegated sections of society. This shows that a unique challenge today in the integration of the scientific world view or attainment of spiritual values into the frame work of traditional Hinduism, has emerged.

General Belief in Kaḷi Age

The general belief today is that in the *Kaḷi* age only the Great Mother is capable of combating the enormous forces of evil unleashed upon the world during the last dark age. Thus, the Goddess is the ray of hope in the inevitable corruption of the present world and the cult which has arisen around Her figure is an appropriate sign of the dawning of a new age.

Referring to Caṇḍī temple in Orissa, James J. Preston comments, "the goddess is a master symbol embedded in a matrix of related symbols all linked together to form an absolute tapestry of myths and rites spreading across South Asia".[23] This observation is true in the case of temples of Devī Bagaḷāmukhī.

Initiation, Symbols etc. in Social Change

India has faced several profound social changes within the last 5000 years. Its system of

religious symbols have also changed which proves the great flexibility of Hinduism. A society maintains itself as the dynamic institution through new ideas, symbols, etc. Because symbols provide scope for sharing among people certain prescribed behavioural patterns, associated with their perpetuation. Thus, an established symbol like the goddess carries with it customs and attitudes built up over many years. If symbols such as these are periodically infused with new meaning, they may act as major vehicles for cultural evolution. As Indian religions are mostly associated with a long tradition of folk religion interwoven into the very fabric of social structure, there is no reason to say that the present influx of secularism prevails as found in other parts of the world. In this direction, temples are the most significant social institutions of Hinduism and house the key symbols which encode major integrating principles of Indian society.

Role of the Feminine in Social Change

The cult of the goddess is a vibrant force in modern Hinduism. It thrives alongside the worship of male deities with equal strength. Majority of people seek refuge in the goddess and have found it a perfect vehicle for helping them to solve their every day problems: Psychological and economic factors have made the cult popular. In this direction role of the feminine in religious change (as for instance, the new Women's Right's Movement in U.S.A.) is gaining importance. For Indian goddess cult helps people to face pressures of urban life-styles, including the Women's Liberation and empowerment Movement. Though motherhood is deeply respected in India, women are not equal to men in social sphere. Though the feminist movement is not well organised in India, as in the west, the central and state governments are striving to ameliorate women's sufferings such as dowry deaths, practice of *devadāsī*, prostitution etc. Women empowerment is gaining importance.

It is a regretting feature to read through news items[24] these days that men folk refusing and reluctant to admit their beastly short-comings and reform themselves have formed an association (*gandasāra saṅgha*) to overcome the aggressive attitude of women. Another instance is that of challenging and causing injury to women's groups who carried on agitation in certain villages against dumping of liquor bottles and preventing men from resorting to drinking which has caused ruin to families, specially economic. However, it is significant to note that in Honnavar taluk (Karwar district), the Halakki women raided shops selling liquor without license and manufactured illicit liquor and locked the shops.[25] But the same day, the owners with no regards for the agitators, shamelessly opened their shops.

Qualities of the Feminine in Goddess Cults

The qualities of the feminine found in the cult of the Indian goddesses are universal. These include protection, nurturance, earthiness and surrender. Goddesses make the world

bearable, yet they retain an element of mystery that people can relate with ease. Thus the symbol of the goddess is a major integrating device in Hinduism, at once providing a sense of security in the changeless Eternal Mother and that sufficient degree of uncertainty and flexibility necessary for adjustment to the changing demands of everyday life. This unification of opposites is characteristic of enduring religious symbols, the world over.

The goddess cult stands at the centre of a complex mythology.

Hinduism is not affected by foreign influences. It is absorbing and does not vanish, but thrives.[26]

Śrī Ānnadanēśvara and Other Preceptors

As I saw him, Śrī Ānnadanēśvara, among others mentioned already and Ajata Nāgaliṅgaru were a form of the Goddess Herself, comparable to Santa Śiromaṇi Mahān Santa Svāmiji Mahārāj of Datia and Cidānanda Avadhūtaru Rājayogī of Siddhaparvata. As emphasised already in the preceding pages, both the preceptors of the cult of Devī Bagaḷāmukhī, did not exclusively confine themselves to meditation but contributed and toiled unceasingly to social reform and change in modern Indian contemporary society without minding their personal interests at the cost of suffering, pinpricks and harm attempted on them by some sections of society.

Jaya maṅgaḷaṁ nitya śubha maṅgaḷam

Jaya jaytu maṅgaḷam

Jagajjani Bagaḷambege..........

REFERENCES

1. Fair in English language is derived from the Latin term *Feria* (dining at festivals or holidays). The German term *Mess* also to some extent means Fair or offering prayer during holidays. However, the Indian term, fair, unlike the western fairs is not commercialised market centres only, but associated with a holy place and deity or a person of eminence in spiritualism, where certain rituals are observed.

   In ancient Greece and Rome and Turkistan, fairs were held as trading centres. In Switzerland, France and England, fairs were held more as trading centres (markets) and religion served as a garb. In India, in the 19th century, 130 famous fairs were held. Trade had its dispersal even up to Bombay and Calcutta. But they had the religious aspects also.

2. *Paragana mattu itara prabandhagalu* (*Pustaka chilume*, 1984: 59).

3. *Siddharama purāṇa.*

4. *Basava purāṇa*, 42-10.

5. Belief in Spiritual beings.
6. Social Preceptors of Fair.
7. *Religion in Primitive Cultures,* p. 62.
8. A *taravaḷi* of Tontada Siddheśvara (ed. Hiremath, B.R.) gives a list of 84 places of fairs out of which Sindhanur Ambamutt is one. To these centres, visitors thronged together which is known as *pariṣe.*
9. Dr. Shankar Sen Gupta of Bengal, an authority on folk literature rightly includes fairs in the list of Folk Culture. It may be noted here that even in *āgama* dominated temples, rituals in recent years are conducted by the priestly class within the interior of the temple, while the folk look to all other activities of the chariot festival and fair. For instance, in the reputed and ancient temple of Marikambē (Sirsi, U.K. district), the rituals and fair are all managed by Asadi, Nadigar and Babudars – all belonging to folk origin. *Asadis* are a *harijana* community – *adikarnatakas* whose profession is of a shoe maker and singers.
10. For instance the Campaigne Fair in France near Paris, was held in honour of Saint Dennis, named after the saint himself. St. Demetrius Fair in Thessalonika is another instance in point. A month after the fair at Ambāmaṭha Kannada Sāhitya Sammeḷana of the Raichur district was held in February, 1994. It is significant to note that the main platform of the Sammeḷana was named after Śrī Cidānanda Avadhūtaru, as Cidānanda *Maṇṭapa.*
11. T.N. Shankarnarayan in his discription of fairs of *Kaḍugollas, Kaḍugollara sampradayagaḷu mattu nambikegaḷu,* Mysore 1982).
12. Basavaraja Nellisara, in his account of *Vīrabhadra Fair at Malenahaḷḷi, Janapada Saṅkalana,* Yaksa Prakashana, Mysore, 1978.
13. A chariot (*ratha*) is usually of three types: ordinary (*sada teru*) manufactured (*gaddi teru*) and floating (*teppada teru*). *Kaḷaśa* (*vimāna*) is common to both ordinary and manufactured *rathas.* The chariot of the Ambādevī temple belongs to the *gaddi* type, a durable one.
14. The folk-oriented fairs are marked by the following practices.
    (i) *dhvajārohaṇa* (setting up a pillar, cleaning the premises etc.).
    (ii) taking the processional deities in procession – decoration of deity, *kaḷaśa-karaga* on top, carrying them in carts/cars.
    (iii) body of the priest carrying the deity assuming superhuman weight as though the deity has entered his body. This is known as *siri.*
    (iv) putting up gadduge; the deity is made to take rest and witness entertainment programmes.
    (v) children wearing red flower garlands on their necks take to dancing wearing anklets.
    (vi) initiation of agricultural practices and praying for abundance of crops.
    (vii) other *sevās* and vows like wearing mask and dance, masti marriage, offer of sacred food etc. are common to both the *āgama* and folk-oriented fairs.

15. Sri S.B. Bomanahalli, K.A.S.
16. Sri Veeranna Balgi, a poet and member of the Reception Committee of the festival informed me. However, the Śakti *Pīṭha* of Devī Bagaḷāmukhī at Datia (M.P.) is an exception. It is administered by a Board of thirty trustees.
17. *jatrege hodaru patre biḍalilla, jatrege hodavaru patre tarade barabaradu* and *jatreyu mugiyitu dhotravu hariyitu.*
18. "Three kids are sacrificed" – in *The Week*, 1985, July, 7-13, p. 36 "Seventeen cases of human sacrifice" – in the *Deccan Herald*, July, 1985, p. 5.
19. A relieving feature in very recent days is the successful prevention of sacrifice of buffalo to Goddess Dyamavvā in two villages – Alageri and Kunchunur (Hirekerur taluk, Haveri district) with the help of police staff. (*Saṁyukta Karnataka*, 8th March, 1984, p. 3). Thereby the resulting exploitation of *Dalitas* was averted.

    Another instance of prevention of animal sacrifice in very recent years may be mentioned here. Pūjya Mātā Maṇikeśvarī of Yanagundi (Sedam taluk, Gulbarga district) – born 27th July 1934 – a living goddess on earth today (noted for living on Yoga without food, water or passing stool, etc,) is highly successful in preventing animal sacrifice below the temples of Maṇikēśvara hillock every week, hundreds of sheep and transformed the place into a sacred tourist centre.

    Similarly, in Brahmaramba temple in *Kṣetra* Śrī Shaila, A.P. after *chaitra śukla paurṇimā*, on the ensuing first Tuesday or Friday, several sheep and hens were given as sacrifice. Pūjya Mātā Maṇikēśvarī felt sympathy for the innocent animals and with the help of devotees, successfully stopped the practice. Also the habit of drinking was stopped.
20. *MSS* in possession of author's family.
21. *Tattvāloka* (Bombay, Oct/Nov. 1989), p. 39.
22. *Cult of Goddess* (New Delhi, 1980) cover page.
23. *Ibid.*, p. 92.
24. *Saṁyukta Karnataka*, June, 1994.
25. *Ibid.*, 21-06-1994, p. 8.
26. *Ibid.*, pp. 97-10.

Glossary

adhiṣṭhātṛi	presiding deity
āgama	Texts on rituals; split into ā, ga, ma – a represents *śivajñāna*, ga, *mokṣasādhanā*, ma, destruction of *mala*
Ambā	The Great Mother – name of the aspect of Pārvatī or Durgā as Mother Goddess
aṅkurārpaṇa	sowing several sorts of gram (in pots at the beginning of a ceremony)
anubhāva	personal spiritual experience of a practitioner relating to his attainments
arcaka	priestly class
ārohaṇa	hoisting flag
aṣṭāvaraṇa	worship according to specified *mantra* etc., the eight enclosures of Bagaḷā cakra
āstika	atheist
avabṛta snāna	purification by bathing
avadhūta	one who has transcended all the *vikāras* (evolutions) of *prakṛti*; four types (see chapter III)
avarohaṇa	descent of the flag at the end of festival
ayagars	hereditary village servants.

Bagaḷā	Fifth or Eight of the *daśamahāvidyās*; has the head of a crane, is seated on a throne of jewels, is yellow; in one hand holds a club with which She beats an enemy, while another of Her hands is pulling Her enemy's tongue
Bagaḷā brahmaikya stotra	hymn on attainment of the highest – self-realisation *Bagaḷāmbā kavaca*: protective hymn.
Bagaḷāmbā Śataka	One hundred and one verses composed by Cidānandaru
Bagaḷāmbā Stuti	Prayer
Bagaḷopaniṣad	one of the *Śākta* Upaniṣads describing Devī Bagaḷāmukhī; Also *Pītāmbaropaniṣat*
baḷi	an oblation
baṭṭe siḍi	symbolic hanging of a garment
bayi beegada seve	closing mouth by a piece of iron
bestas	fishermen
bevinuḍige	wearing leaves of neem tree and offering worship
bheri taḍana	music by beating drum
bīja mantra	(kriyologic = seed syllable) is of five types, out of which the 46 lettered *mantra* is comprehensive it reads as: "*Oṁ Śrīṁ hlīṁ Bagaḷāmukhī sarva duṣṭānām* *Vācaṁ mukhaṁ pādaṁ stambhāya jivhāṁ kīlaya* *Buddhiṁ vināśaya oṁ śrīṁ hlīṁ Bagaḷāmukhī svāhā.*"
bimba śuddha	purification of icon
Brahmāṇḍa	entire cosmos
Brahmotsava	Festival Supreme
Cakra	Mystic diagrams, pattern and abode of the goddess (*yantra*)
chuchchiskolluvudu	piercing
Dakṣiṇācāra	*sāttvika* mode of worship involving employment of milk, fruits and flower; *sāttvika* (right hand) worship
dalitas	lower class
dasappa	lower caste
dāśamāṁśa homa	a rigid ritual in *Bagaḷā upāsanā* – practitioner dressed in yellow garments, tying a turmeric piece, doing one *lakh japa*, 1/10 of it *viz.*, 10,000 yellow flowers used for *homa.*

dhūpada seve	offering incense
dhvajārohaṇa	setting of a flag at the first ceremony of a festivals
ēkākṣarī mantra	seed syllable – *Oṁ hasa kha ghre hasa kra ma la va rayaṁ haṁ aiṁ saḥ*
gaḍḍiteru	a chariot prepared out of a mass of wood
gaṇa havana	oblation to Mahā Gaṇapati
gaṅga matastaru	fishermen
gandhaduḍige	worship by offering garments smeared with sandal paste
gauda	agriculturist
Gupta navarātrī	occasion on which *dikṣā* (initiation) is given during Sept/Oct
Haṁsa tattva	realisation of knowledge of the Absolute
haṭharāja yoga	a rigorous mode of *sādhanā*
hejjenamaskāra	prostrating foot by foot
huḷu tegesiddu	removal of sediment of a tank
huttuḍige seve	wearing leaves of flowers and offering *sevā*
jīvanmukti	an aspirant being purified by true knowledge is freed from the cycle of births and deaths, while still alive
Kaḷaśa sthāpana	installation of sacred water pot
Kaulācāra	*tamasa* mode of worship in *śākta* cults involving *pañcamakāra - tattvas* *i.e.*, employment of five articles – *madya* (wine), *māṁsa* (meat), *matsya* (fish), *mudrā* (occult gestures) and *maithuna* (capulation)
kavāṭa udghatane	opening of the door way
konḍi sidi	swinging by a hook
kṣaurika	barber
kṣudra	malignant
Kumbhōtsava	Festival of carrying a jar full of sacred water for worship
Kriyologic syllable	see *bīja mantra*
Kuṁkumarcane	worship by saffron powder
Kuṇḍalinī	the vital and psychic current within one's body regarded as the individualized form of the goddess; the Divine dwells in the human body; also dwells in sounds of speech as well as the subtle aspect of the elements; the way of realising the Divine is by *kuṇḍalini sādhanā* – there are six symbolic lotuses in the human body; not physical

	centres, though they have physical correspondences in the various plexues of the body, they are intricate vertices of the energy. Plexues, technically called *mūlādhara, svādhiṣṭhāna, maṇipūra, anāhata, viśuddha, ājñā* and *sahasrāra*.
	Mūlādhāra, end of the spinal column in the pelvic region, *svādhiṣṭhāna* is a little above the genitals; these two form the *agnikuṇḍa* – the knot above this group is called *Brahma Granthī*; *maṇipūra* is near the naval; *anāhata* near the heart; these form the *sūrya kuṇḍa* and knot as *viṣṇu granthī*.
	Viśuddha is near the throat; *ājñā* between the eye – brows; the two form *candra kuṇḍa* and above knot as *Rudra granthī*.
	Above these is the *sahasrāra*, the thousand petalled lotus – the seat of Śiva and Śakti; *kuṇḍalinī*, aroused, made to pass the six *cakras* or centres, piercing each knot on its way to the *sahasrāra*, where it unites with Śiva, this is the aim of a *Śākta*.
kurge	a certain land measure
maḍivala	washerman
Mahāvidyās	(*daśa*) *satī*'s ten forms – Kāḷī, Tārā, Chinnamastā, Ṣoḍaśī, Bhuvanēśvarī, Bhairavī, Dhūmāvatī, Bagaḷā, Mātaṅgī and Kamalā
Makara kula nakṣatra	midnight – 2 to 4 am, suited to goddess – worship
maṇḍaḷa	entire geometrical design and circle in a Śrī Cakra; also a period of 48 days for *Upāsanā*/recital of *nāmā*
maṇḍe seve	worship by placing something on head
mantra	protective syllable for *manana* or meditation
Mātaṅgī kula	outcastes
Mātṛkā pūjā	Mother worship
mṛga bete	hunting of wild beasts for safety
Mṛttikā havana	worship by placing earth before installation of deity
mudrā	gesture by hands in the *āvaraṇa pūjā* of *cakra*
Nandī śraddha	oblation to Nandī
Nārada ṛṣi	The sage Nārada
Navagraha Yajña	oblation to nine planets of the Zodiac
nirguṇa	the unmanifest Brahman contemplated upon by the Brahman

nyāsa	the sitting postures of the aspirant in worship or meditation, as prescribed in the ritual of a goddess
Nyāsa maṇḍaḷa	A Broad of 30 members known as *draṣṭās,* (trustees) in charge of administration of Pītāmbarā Pīṭha at Datia
oddeyuḍige seve	homage wearing wet clothing
pañcamakāra tattvas	see *kaulācāra*
Pañcāmṛtabhiṣeka	worship by bath by five ingredients – milk, sugar, curds, honey and water from tender coconut
Parabrahma	The Absolute
prasāda vitarane	distribution of eatable to god/goddess.
Pūjana yantra	Bagaḷā cakra for worship.
puṇyaha vacana	purificatory ritual
Śakti patha	power and efficiency of the Guru in imparting initiation to bliss by his mere look into the aspirant's eyes and face.
piṇḍaṇḍa	human being.
Pītāmbarā vidyā	Incarnation of Bagaḷāmukhī Devī the fifth among the *daśamahāvidyās.*
Pūjana & Sthambhana	*yantras* or *cakras* of Devī Bagaḷāmukhī of *yantra saṭkoṇa* worshipped by *upāsakas* for paralysing enemies and overcome effect of *abhicāraka prayoga.*
purantara kuṇita	a dance by Vīraśaivas going in procession with and idol.
rakṣoghna	part of *vāstu homa.*
rathotsava	chariot festival.
Rudrābhiṣeka	offer of bath by chanting Rudra.
saguṇa	worship with attributes; secret of worship is to invoke the Divine by name; worship and recital or *upāsanā* of Goddess Bagaḷāmukhī.
Śakti pīṭha	seats of sacred sites, specially associated with or identified with or presided over by a goddess; traditional number of *pīṭha* is 18 to 52 but varies from 4 to 110
Śāktopaniṣat	literary works dealing with *śakti* are classified as *śākta* upaniṣads
samādhi gadduge	a tomb monument of jangamas
Sampada	aggregate of all kinds of wealth
Sāmyacāra	see *dakṣiṇācāra*

saraḷu seve	worship by iron rod in several ways
Sarasvatī Bhandar	The rich library of Sanskrit, Hindi and English publications attached to Pītāmbarā Pīṭha at Datia
Śastra	tattooing
Śayanotsava	worship of the divine in sleeping posture in chariot/palanquin
śayya puje	festival of reposing
ṣaṭ karma	six occult practices like paralysing or killing, acquisition of magical powers, medicinal and alchemic abilities, prevention of old age and death, acquisition of wealth, attracting people by looking, attainment of perfect body securing happiness of the Master and perpetuation of Yoga.
siḍi	a contrivance for swinging men in air by a hook passed through the large tendous of the back; ceremony observed by *śūdras* in fulfillment of a vow to a village god/goddess or as an expatiation of sin siḍige device to carry a dead body
Śrī Vidyā	Worship/ritual of Śrī Lalitā Tripurasundarī by *sahasranāma navavaraṇa pūjā* etc., a cult of great antiquity, comprehending a *yantra* (Śrī Cakra), a *mantra* (*pañcadaśī* or *ṣoḍaśī*) and a *tantra* (Śrī Vidyā)
somana kuṇita	a kind of dance
Sthambhana	Paralysing speech, face of enemies of devotees of Bagaḷāmukhī Devī
Sthambhana yantra	Bagaḷā cakra for paralysing speech, face etc.
sthāna praveśa	restoring deity after procession
svasti vācana	invocation of blessings
taleyamele seve	worship by placing head downwards
Tantra	Texts on *Śākta* practices, consecration of the different deities in temples and their ritualistic worship
Tulābhāra	offering of gold or some article equal to the weight of the person
Udaka śānti	offering sacrifice following oblation of a newly built temple/building
uddaṇḍa namaskāra	prostration
uḍigeya seve	Offering of garments
uruḷu seve	homage by rolling oneself before god
utsava baḷi	offering during a festive procession

utsavāṅga havana	oblation before taking out procession of the deity
Vāk	Speech, Goddess of Speech is Gāyatrī or Sarasvatī
vāmācāra	also known as *kaulamārga*; left hand worship; in this path *śakti* is always predominant; not recognised separate Śiva *tattvas*; followers take the view of *kuṇḍalinī* – that after reaching *sahasrāra* and conferring bliss on the *sādhaka*, returns to *mūlādhāra* to sleep again; their rites involve five *pañcamakāras* wine, meat, fish, *mudrā* and sex *vana yātrā*: taking procession of a deity to a sacred tree
Vasanta pañcamī	Festival in April on the fifth day in the bright half
Vāstu homa	oblation for a newly built structure
Vināyikī	spouse of Lord Gaṇapati (Vināyaka)
Vīra rātri	The night of *caturdaśī* constituting *makarakula* stars, midnight during which Devī Bagaḷāmukhī manifests.
Virāṭ Svarūpa	Devī Bagaḷāmukhī's characteristics, charming form; spouse of Viṣṇu, protector of Viṣṇu; Vaiṣṇavī Śakti; Śiva's power in three worlds.
yāga śālā praveśa	entering the sacrificial hall
Yantra	Two dimensional figure of god/goddess which can be drawn a symbol of Devī; Geometrical cabbalistic diagram; it is made on thin sheet metal, bark, birch leaf, skin or paper and is often kept as an amulet in a cylinder of gold, silver or bronze (*kavaca*). The various *yantras* being objects of concentration of the *mantras*, represent different deities when kept in an icon with *pratiṣṭhā* ceremony, confers magical powers; symbols on it are *bindū*, Gaṇapati Yantra, Padma, etc.
yatra homa	a festive procession
yele pūjā	worship of god/goddess by betel leaves on the body

Appendix A

Bagaḷāmbā Śataka – Śrī Vighneśvara Stuti

Ōṁ Gajānanaṁ bhūtagaṇādi sevitam
kapittha jambūphalasāra bhakśitam,
Umāsutaṁ śokavināśa kāraṇam
namāmi vighnēśvara pāda paṅkajam.

1. *Ōṁ Gaṇañjayāya namaḥ*
2. *Ōṁ Gaṇapataye namaḥ*
3. *Ōṁ Herambāya namaḥ*
4. *Ōṁ Dharaṇidharāya namaḥ*
5. *Ōṁ Mahāgaṇapataye namaḥ*
6. *Ōṁ Lakṣa pradāya namaḥ*
7. *Ōṁ kṣipra prāsādāya namaḥ*
8. *Ōṁ Amogha siddhāye namaḥ*
9. *Ōṁ Amitāya namaḥ*
10. *Ōṁ Mantrāya namaḥ*
11. *Ōṁ Cintāmaṇiye namaḥ*
12. *Ōṁ Nidhāye namaḥ*
13. *Ōṁ Sumaṅgalāya namaḥ*
14. *Ōṁ Bījāya namaḥ*
15. *Ōṁ Asapurakāya namaḥ*

16. *Ōṁ Varadāya namaḥ*
17. *Ōṁ Śivāya namaḥ*
18. *Ōṁ Kaśyapāya namaḥ*
19. *Ōṁ Nandanāya namaḥ*
20. *Ōṁ Vāksiddhāye namaḥ*
21. *Ōṁ Duṇḍivināyakāya namaḥ.*

Bagaḷāmukhī Dhyānam

Ōṁ Gaṇeśāya Namaḥ
Ōṁ Bagaḷāmbāyai Namaḥ

madhye sudhābdhi – maṇimaṇḍapa ratnavedyāṁ
siṁhāsanoparigatāṁ paripītavarṇāṁ
pītāmbarābharaṇa – mālya – vibhūṣitāṅgīṁ
devīṁ smarāmi dhṛta – mudgara vairijihvām ||1||
sauvarṇāsana – saṁsthitāṁ trinayanāṁ pītāṁśukollāsinīṁ
hemābhāṅgarucim śaśaṅkamukuṭāṁ
saccampaka – śragyutām,
hastairmudgara – pāśabaddha – rasanāṁ saṁbibhratīṁ bhūṣaṇair –
vyāptāṅgīṁ Bagaḷāmukhīṁ trijagatāṁ saṁstambhinīṁ cintaye ||2||
jihvāgramādāya kāreṇa devīṁ
vāmena śatrūn paripīḍayantīm,
gadābhighātena ca dakṣiṇena
pītāmbarāḍhyāṁ dvibhujāṁ namāmi ||3||

(Obeisance to Goddess Bagaḷāmukhī who is clad in *pītāmbarā* and seated on a throne bedecked with jewels in a *maṇṭapa* decorated with precious stones in the ocean of nectar adorned with ornaments of gold and shining forth brilliantly; who is wielding a mace in the right hand and snatched tongue of the enemy in the left hand, thus putting the foe to a miserable plight; I prostrate before the Goddess who is clad in yellow garments and two armed.)

Bagaḷāmbā Śataka (Śataka is a literary *prakara* with more than 101 verses with *phalaśruti*)

Siddhaparvate siddha siddha saṁrakṣe
siddhāsane siddha siddha janāpekṣe,
siddha Cidānanda Avadhūtagolide
siddhadiṁ pālisuge Bagaḷāmba varade (1)

(May the boon giving Goddess Bagaḷāmbā, whose abode is Siddhaparvata, who is seated

in all glow in *siddhāsana*, who protects all the devotees and fulfills all their desires, also protect us.)

Nenevaraghadūri natajana cintāhari
ghanaghora śtrugahana dhruma kuthari,
manayogādali siddhaparvatake bande
ghana Cidananda Avadhutanalininde. (2)

(Sins of those who offer prayers to you (Devī Bagaḷāmukhī), are absolved; tension causing anxieties of those who surrender unto you are warded off; You are the form of a hand-axe to the adversaries; You blessed Cidānanda Avadhūtaru, who by his mental attainments, i.e. *manayoga*, caused taking up your abode on Siddhaparvata.)

Peḷuvenu Bagaḷe nutiyenipa śatakavanu
peḷuvage keḷuvage amṛtavarśavanu,
peḷida Cidānanda Avadhūta Yogi
bāḷa Cidānanda Bagaḷāmbānagi. (3)

(Cidānanda Avadhūtaru composed the hymns or the *śataka* in praise of Bagaḷāmbā. Those who listen to the *śataka* with ardent devotion or make a recital of the same, derive the experiences of having taken a bath in elixir (*amṛta*) and obtain peace of mind or inner leisure.)

Bagaḷigeyu tanageyu bhedavu kaṇadāgi
bagaḷe sahajāgi peḷidanu jagakāgi,
bagebageya phalavāgalendu śatakavanu agaṇita
Cidānanda Bagaḷe stotravanu. (4)

(It is when Cidānanda Avadhūtaru obtained communion with Goddess Bagaḷāmbā and also the eventual 'bliss', the *śataka* emerged out of his mental inspiration for the fulfillment of desires of the devotees.)

Pītāmbare pītalepane supuṣpe
pītāsane pītamaṅgala sudīpte,
bhūtapati bhajipa maṅgaḷa pādayugaḷe
dāta Cidānanda rānī maha Bagaḷe. (5)

(Bagaḷāmba is clad in *pītāmbarā*; She shines forth with a halo possessing yellow hue mixed with *candana*. Her coiffure is bedecked with fragrant flowers; She is seated on a golden throne, yellow in colour with all glow; Her lotus feet is being worshipped by Her Spouse, 'Śiva'.)

Śaurye ati śaurye sarvātme sarvāye
vīrye ati vīrye virūpakṣe vīrāye,

carye ati carye vaicitre utkṛṣṭe
tūrya Cidānanda raṇiye tuṣṭe. (6).

(Bagaḷāmbā has a reputation for great valour. She is omniscient and omnipotent; She has the heroic spirit of a remarkable warrior; She is the Mighty Queen; She is quick moving and has Her own distinctive ways of action; She is the Supreme Goddess; She is in a blissful (*tūrya*) state.)

Maṅgaḷāṅgiye mahānitye kalyāṇi
aṅgavīrahitaḷe advaita svarūpiṇī,
saṅgatītaḷe sarva sāṁrājya dāyini
puṅgava Cidānanda rāṇi ghanamāyi. (7)

(She has a very auspicious physique; She is worshipped daily for Her power and benign aspect. She is present in all beings and things. She transcends all worlds. She is formless; She wields control over all the world and is the Supreme Divine Mother.)

Caṇḍa pracaṇḍa mudgara carmadhārī
caṇḍa śara gade capaśūli mahāmāri,
caṇḍa ravi koṭi mīriye hoḷeva māte
caṇḍa Cidānanda raṇiye date. (8)

(On the battle field, She is fiercest to the fierce. She holds in Her hands war weapons like *mudgara, ḍhāla, śūla, gadā* (mace) and *dhanuṣa bāṇa* (bows and arrows). She shines forth brilliantly amidst the fierce warriors and for the adversaries, She takes the most ambivalent (malignant) form.)

Kanaka kuṇḍala kanaka keyūradhārī
kanakambarī kanaka parvata śarīrī,
kanaka kaṅkaṇa kanaka majuḷābharaṇī
kanaka Cidānanda rāṇī dayapūrṇe. (9)

(Bagaḷāmbā is most compassionate. She adores Herself with all varieties of ornaments. She wears in Her ears golden ear rings (*kanaka kuṇḍala*), shoulder ornaments (*keyūra hāra*), bangles of gold (*baḷe*). She is of golden anklets (*gejje*). She is of golden complexion and shines forth brilliantly, like gold.)

Śaraṇa janatati moreye duṣṭarindāda
karekareya keḷutta ēridudu krodha,
suridavāgaḷe kaṇṇu kesariya kiḍiye
vara Cidānanda raniye Bagaḷe doriye. (10)

(Her (Bagaḷāmbā's) anger knows no bounds, when She listens to the deeds of harassment done to Her practitioners/devotees by the wicked; Her eyes turned red as though emitting sparks of fire indicating increased anger, but She is the kindest Goddess to Her devotees.)

Maṅgaḷada mukha mahāraudrakaramāgi
kaṅgaḷina celvikeyu karagi kichchāgi,
aṅga kaukāveri tariyemba dūringe
saṅgahara Cidānanda rāṇi Bagaḷiṅge. (11)

(On hearing the harm done to devotees by the wicked ones, Her benign face assumed the form of the great Rudra (Mahārudra). Her lotus eyes began to emit sparks of fire. Her whole body turned very warm due to anger.)

Jarivutiha hu saravu turubinge sutti
karadoreyu ḍābu koṇḍigaḷanotti,
uruśaraga bigidu kāśiya hoyḍaḷāga
guru Cidānanda raṇiyu Bagaḷebyāga. (12)

(When Bagaḷāmbā assumed malignant form, the flower lace from coiffure slipped a little. She took it round Her face. She tightened the waistband. She tightened the upper part of Her *saree* on the chest round Her waist and took the lower end of the saree to the waist and fastened it.)

Kaṭṭidaḷu kaṭibennināli śastra nānā
dittaṭanadali guhagaṇava peḷvene nā,
ittaḷāgale tilaka phalanaḍumadhya
ghaṭṭi Cidānandaraṇī ta bhedye. (13)

(She fastened different types of war weapons to Her waist and put up a bold front like Kārtikeya; She also wore the heroic mark (*vīra tilaka*) on Her forehead. Thus, turned very tough, She appeared firm in destroying the enemies.)

Ērisuta halage bidirisuta karavāḷa
cīri kūgalu naduge daityajana jāla,
toridaḷu siḍilante parabaladoḷamba
dhīra Cidānanda Rāṇi Bagaḷāmbā. (14)

(She also wore the war drum (*halige*) in one hand, a brittle sword (*taḷawar*) in the other. Thus, taking a martial form the valorous Bagaḷāmbā made a thundering noise on the battle field which was sufficient enough to make the adversaries shiver. And like thunder, She seemed to be bubbling with extra ordinary courage.)

Kuṇiye kuḍihubbu muṅguruḷu nalidāḍe
kone driṣṭiyali kempu dorutire noḍi,
haṇidaḷai śtrugaḷa naḍuśirake gadhadi
daṇi Cidānanda raṇiyu Bagaḷe mudadi. (15)

(Out of anger, Her eyebrows tilted, the braid moved hither and thither; Her eyes turned red. She pounded the heads of Her foes by Her mace.)

Bidire moreyu karṇa kuṇḍalavu dūge
bidire khaḍgavanu diśekidiyu kārboge,
odari hoydaḷu mahāśatrugaḷanotti
Cidānanda raṇi Bagaḷāmbā naudotti. (16)

(Bagaḷāmbā, who took a malignant form, opened Her mouth which caused the ear rings to oscillate. When She drew the sword from the sheath, it appeared as though it emitted flames. The 10 quarters were overshadowed with smoke. Thus instantly, She jumped in the midst of enemies on the battle front.)

Nadedodedu śūladindariyedeya hetti
daḍiga dānavara paravajradali kutti,
kaḍiku kaḍikane māḍi aruhidaḷu raṇadi
dṛḍha Cidānanda raniyu Bagaḷe kṣaṇadi. (17)

(On the battle field, She booted the enemy's waist with Her legs and pierced their belly with the spear. She pounded the challenging adversaries with Her diamond set weapon as a consequence of which they were turned mere powder and thus exhibited Her valour.)

Duruḷa daityara netti mundaleya hiḍidu
garagarane palgaḍidu caraṇadindodedu,
barasiḍilinante hoḍedaḷu dṛghaṇi māri
guru Cidānanda raniyu Bagaḷe mīri. (18)

(Having worn the sword in Her hand, Bagaḷāmbā assumed the form of Goddess of Death (Māriyamma), held the tuft on the enemies' heads by Her hand and displayed them. She bit Her teeth making the peculiar sound and threw them away after booting. Like a quick morning thunder/meteor, on the horizon, She fell on Her enemies causing their annihilation.)

Āne kuduregaḷa carvaṇiya māḍutta
dhyānisuta śatrugaḷa bagedu huḍukutta,
ēneneli khadgadali iridu kedahidalu
jñānī Cidānanda rāṇiye Bagaḷe ballidaḷu. (19)

(She killed the elephant and horses of Her enemies. Further, She made a man hunt of those who tried to escape from Her wrath, pierced them with Her sword and slew them when they fell on the ground.)

Tuḍuki arinālageya piḍidavadugachchi
kiḍigedari kopavadu maḍiyadale hechchi,
kaḍidākṣaṇa taleya humenuta raudri
dṛḍha Cidānanda raṇiyu Bagaḷe bhadri. (20)

(Bagaḷāmbā, in the fierce form made a thorough search of the enemies, stretched out their tongues, bit Her teeth out of anger and as Her anger became more and more, shouted making the sound hūm and destroyed them after beating with Her sword.)

Duṣṭarembavaru ella nirnāmavāge
aṭṭisitu ghanakopa raudramayavāge,
heṭṭihoydaḷu devī maṅgaḷāda teja
ghaṭṭi Cidānanda raṇiyu Bagaḷe rāja. (21)

(When all the wicked ones met with destruction, the anger of Bagaḷāmbā decreased. She gave up Her fierce form and began to glow brilliantly with halo and with Her former benign aspect.)

Rakta bindūgaḷu mymōre tumbiralu
śakti janamayada seragindaloresutalu,
bhaktaranu noḍidaḷu nasunakku dayadi
mukta Cidānanda rāṇiyu Bagale priyadi (22)

(After annihilating Her foes She rubbed off the blood marks on Her face and body with the upper portion of Her saree. Then She cast Her compassionate and affectionate smile on Her devotees, thus exhibiting Her benign aspect.)

Suriva rakta śiravaridu hogaḷi ikkutta
hariva mukha bevaru beraḷinda baḷivutta,
śaraṇaranu noḍidaḷu torirarienuta
guru Cidānanda raṇiyu Bagaḷe naguta. (23)

(She showed the heads of enemies with their blood stains to the devotees and kept them aside; telling them the mode of the destruction at Her hands. She rubbed off the sweat on Her brow and face with a cheerful disposition, and called the devotees to show their foes.)

Keḷirai bhaktajana vākya nīvindu
ālayadi deviyanu bhajisi nīvindu,

siḷuvaḷu nimagāda cinte ellavanu
lola Cidānanda raṇiyu Bagaḷe tānu. (24)

(Śrī Cidānanda Avadhūtaru (after describing the exploits of war of the Goddess) exhorts the devotees to worship the Goddess with faith, devotion and dedication which eventually results in warding off their worries, anxieties and insecurity.)

Puruṣarūpadi konde madhukhaiṭabharaṇa
dhareyāytu baḷika lokella utpanna,
Hari Rudra vidhige jagadadhipatana bantu
guru Cidānanda Bagaḷeya varadalantu. (25)

(Having manifested Herself in *puruṣa rūpa* or Viṣṇu, Bagaḷāmbā killed demons such as Madhu and Kaiṭabha. Their corpses resulted in the formation of earth and secured to Hari Hara and Rudra, the Supreme mastery of the cosmic world.)

Uriyanuguḷuta baralu Rasilomakanna
uruḷiside yamanalli śaktindalavana,
Surarugheyenalu nartanavāde bhūta
vara Cidānanda raṇiyu Bagaḷe Jaganmātā. (26)

(Demon Rasiloma spitting fire from his mouth appeared on the battle field. But Bagaḷāmbā, soon killed him and dispatched him to the world of Yama (the God of Death). All the angels came out shouting 'jai jai' in great appreciation of the victory gained by the Goddess. The battle field gave the appearance of a cemetery where spirits would have their free play.)

Uruḷe Rudhirāgratale cikṣuranu kaṇḍu
meredavana kāla Rudrana kaḍuhugonḍu,
bharadibare Śuladindali taride vīre
dviguṇa meliruta Cidānanda rāṇi Bagaḷe bahu śure. (27)

(When the Goddess cut off the head of another demon Rudhiragra, demon (Kakasura) proudly made his appearance on the war field like Kāla Rudra. The brave Goddess Bagaḷāmbā pierced him with a potential weapon (*śūla*) and killed him.)

Uguḷuturiyanu tivide nī Biḍālakana
naguta heṭṭide edege śūlādali munna,
uguḷe praṇava suraru haruṣabaḍutalire
suguṇa Cidānanda Bagaḷe nagutalire. (28)

(The Brahmāstra used on the warfront by demon Bidalaka spitting fire got itself merged in the Goddess (his mace broke into pieces). The Goddess, smiling pierced his chest with

śūla and killed him. The gods and goddesses, now getting relief from the demons and saved their lives, praised the exploits of the Goddess in sheer cheerful mood.)

Odeda bharakuruḷe Mahiṣāsuranu dharege
odari odyakhaḷana śūlādali edege,
padadi kaṇṭhavanotti talegaḍida ghore
Cidānanda rūpi Bagaḷāmba mahāvīre. (29)

(Having taken a fierce form and heroic in spirit, Bagaḷāmbā bet demon Mahiṣāsura with Her leg, which resulted in his clasping the earth in utter helplessness. Making a war sound, She pierced him with the *śūla.* She pressed his neck with Her foot and cut off his head with the sword.)

Kaṇḍeredavaḍugachchi humenalikāga
anduriduhoda Dhūmrakṣanati bega,
chandachandadi balava kiḍiyanuguḷuta konde
chanda Cidānanda Bagaḷāmbā tande. (30)

(On seeing demon Dhūmrakṣa, Bagaḷāmbā bit Her teeth, shouting war slogans, emitting flames through Her eyes, caused him to be burnt into ashes.)

Kaḍide caṇḍana tuṇḍugaḍide muṇḍananu
hiḍidu namalide biḍade Raktabījananu,
maduhidau Śumbha Niśumbharanu maguḷe
nuḍiyalaścari Cidānandātma Bagaḷe. (31)

(She cut into pieces demons like Caṇḍa and Muṇḍa; She swallowed demon Rakta Bīja. She slew demons Śumbha and Niśumbha. It is not easy to describe in a befitting manner the chivalrous exploits of Bagaḷāmbā.)

Bhasmāsuranindā Śiva sāyutiralāgi
vismayādaliḷide Nārāyaṇiyaḷagi,
bhasmamāḍidiyavana nāṭya vidyeyali
vismaya Cidānanda Bagaḷe naguvutali. (32)

(On the occasion of Śiva meeting with defeat and death by demon, Bhasmāsura, the Goddess manifested in the form of Nārāyaṇī (Mohinī). In this form, She began to dance without any break till Bhasmāsura unawaringly placed his own hand on his head and succumbed to death.)

Śaradhipana mēle Raghupati ninna hūde
suride udakavanella nimiṣadali node,
iruvadu bindumatradoḷā samudra

guru Cidānanda Bagaḷeya mahāraudra. (33)

(When Raghupati (Rāma) reciting Bagaḷāmbā's epithets, left an arrow on the king of the ocean, all its waters in no time got locked up in the centre (*bindū*). In other words, Bagaḷāmbā had sucked all the water. Thus the defeat of king of the ocean and lowering his pride was possible only by the power/strength of names (recital) of Bagaḷāmbā.)

Duṣṭendrajitu Daśarathī mele ninna
aṣṭalike kedahidau jagadīśvaranna,
iṣṭaytu Rāmaginnuḷidavara pāḍena
śiṣṭa Cidānanda Bagaḷe ninagiḍena. (34)

(When the wicked Indrajītu, son of Rāvaṇa, who obtained as a boon Brahmāstra from the Goddess used the weapon against Śrī Rāma, he fainted. If such a state befalls Śrī Rāma, what could be the state of others?)

Savutirutirda Śiva viṣa kuḍiyalāgi
sāventu Śivage nī maṅgaliralāgi,
ā velyeyali viṣada bhaya hoytu Śivage
deva Cidānanda Bagaḷe dayadoḷage. (35)

(Śiva, who swallowed poison survived without any suffering on account of it; He became Viṣakaṇṭha (the blue necked) the efficacy of *māṅgalya* (*maṅgala sūtra*) of the Goddess is responsible for this result. The power of *māṅgalya* was enough to ward off the effect of poison on Śiva.)

Ṛṣgaḷa Himācaladi tine Bhīmakhaḷanu
asamakopadi nigi kāḷādi avanannu,
misugi badukuvanāru ninnavara mele
asama Cidānanda Bagaḷāmbā dayale. (36)

(A demon named Bhīmakalā was in the practice of devouring seers, dwelling on the Himalayas. Bagaḷāmba, out of irresistible anger, slew him. No one can equal Her in compassion towards devotees. No one can exist safely, who harm Her devotees.)

Dhāruṇākyembāsura bhramara rūpadali
mūru lokava kaḍidu māriyāgiralu,
seriside niyavana yamana lokakke
dhīra Cidānanda Bagaḷe nimiṣakke. (37)

(Another demon named Dharunakya taking the form of a bee (*bhramara*) went round the three worlds destroying humanity. Bagaḷāmbā, in a minute's notice annhilated the demon. Hence She is also known as Bhramarāṁba.)

Raktadantana muride Durgananu taride
śākta Mukāsurana patravanu haride,
tyakta maḍiye kaḷede khaḷara prāṇagala
yukta guru Cidānanda Brahmāstra Bagaḷe. (38)

(Demons Durga and Mukāsura, who continued to cause distress to the devotees, gods and angels were, also put to death by Goddess Bagaḷāmbā.)

Raudramukhī raudrākṣī raudrāṅgī vīre
raudra āyudhaduḍige raudramāyā ghore,
Raudrogre raudrakantiye raudrarūpe
raudra Cidānanda Bagaḷe pratape. (39)

(When the Goddess manifested in ambivalent form (*ugra rūpa*), Her eyes, weapons, ornaments, garments also took a fierce form. Bagaḷāmbā shone with the heroic spirit.)

Karaviḍiye bhikṣukana nīnu takṣanake
dhoreyenisikondavanu sakala bhuvanakke
tirukatanavunte Parabrahma Paraśivage
guru Cidānanda Bagaḷe niniralavage. (40)

(Śiva, who is endowed with boons by the Goddess became the master of the entire cosmic world. How could Śiva turn out to be a mendicant when He was given boons by the Goddess? This is because Śiva is the form of Parabrahma. Parabrahma symbolises the inseparability of Śiva and Śakti.)

Sundarane ā Śivanu elemāle togalu
anduḍige kādusthala bhūta saṅgagalu,
canda toritu ninage Śivana chelunode
sundara Cidānanda Bagaḷāmbā Prauḍhe. (41)

(Śiva wears a garland of bones and garment of skin. He dwells in the forest in the midst of spirits. But the Lord's form of this type found charming by His Spouse. Because, She, of malignant form (*raudra*) saw beauty in Him and hence gave boons.)

Pūrṇa Brāhmiṇī pūrṇa brahmāstre
pūrṇa vyatasye pūrṇeya mahāśāstre,
Pūrṇa rūpiṇī pūrṇa jagadantarātme
pūrṇa Cidānanda Bagaḷe mahātme. (42)

(The Devī is by manifestation, knowledge of the Absolute, Her weapons and intrinsic Power is the representation of Perfection. Hence She is regarded as *Parabrahma.*)

Kiḍihārva nayanavadugachchi iha mukhādi
kaduga śaragade cyapa kanti dhagadhagadi,
tuduki kara asurara maṇḍeya hoḍedaḷāga
dṛdha Cidānanda rāṇiyu Bagaḷe byāga. (43)

(On the battle field, Bagaḷāmbā biting Her teeth out of anger emitting sparks of fire from Her eyes, holds in Her hands brittling sword, bow, mace and arrows. She made a search of Her adversaries and then She encountered them, struck them heavily on their head and killed them.)

Sarigedoreyu ḍābu mūginali nattu
urada padakavu mukuṭa muḍida muḍimuttu,
śaradhanuvu sahita deviya kambanaranu
niruta Cidānanda Bagaḷe guruvaranu. (44)

(Bagaḷāmbā is adorned with the armlet (*vaṅki*) on arms, waist band on the waist, a locket on the chest, a crown inset with pearls on Her head; bows and arrows in Her hands. He, who visualises the Goddess in this form, as bedecked with a variety of ornaments – the comprehensive form along with the principle of inseparability of Śiva and Śakti is virtually the true devotee of Śrī Bagaḷāmukhī Devī.)

Bigida battaḷike bennali vāma karadi
dhagadhagipa Śaṅga śavara balada karadi,
niginigipa pītāmbarādi kāmba puṇya
suguṇa Cidānanda Bagaḷāmbā vareṇye (45)

(She is one who wields the sheath of arrows on Her back. She holds in the left hand the bow and in Her right, arrows giving out sparks of fire. She is clad in *pītāmbarā* which shines forth brilliantly, double-fold. Those fortunate ones (the devotees) who meditate and recite the names of the Goddess do experience the vision of the Goddess in this (charming) form.)

Atidayavu atikaṭhina atiraudrarūpe
atiśānte atikrūre atimapratape,
atikante atisaumye atianugrahaḷe
ati Cidānanda Bagaḷāmbā gurudayaḷe. (46)

(To the ardent devotees (with unfailing faith), Śrī Bagaḷāmukhī Devī is the most compassionate, calm faced and most benign in aspect. But to the demons She is the most cruel, tough, fierce and fatally heroic.)

Nirguṇe nirañjane nirāmaye niraśe
nirgame nirāpekṣe nitya santoṣi,

bhargo devaḷe bhavaḷe bhasmāsuramari
bharga Cidānanda Bagaḷāmbā bhavahāri. (47)

(Bagaḷāmbā is Parāśiva's Power in *nirākāra* or *nirguṇa*. She is *nirañjanī, nirguṇi* (formless), *nirgame* and as such the Imperial Spouse of Bharga (Śiva), helps solution of problems of *saṁsāra* (worldly matters.)

Smarṇe mātrādi koduvi nijamuktiyannu
niruta bhajipage īve enu nininnu,
hara munidu aḷukipane ninnavana roma
guru Cidānanda Bagaḷeye mahabhīma. (48)

(The Goddess bestows liberation from the cycle of births and deaths (*mukti*) by mere recital of Her epithets by the true devotee. To such a devotee, She also blesses fulfillment of all desires. Though Hara frowns on the devotee on account of some reason or the other, She assures protection to them. She also protects the devotees from harmful impact of past deeds (*parabdhakaram.*)

Koṭṭe nenevarige beḍida padārthavanu
siṭṭininda kaḍivā saha mūla vaṁsavanu,
muṭṭi badukuvanāru ninna bhajisuvana
ghaṭṭi Cidānanda Bagaḷe dayavadana. (49)

(She bestows on all the devotees the desires they pray for, if they do meditation only. Those who resort to condemnation of Her devotees, unnecessarily, will be uprooted by the Goddess without having a progeny. No one who causes harm to devotees, who survives; because, the Goddess is known by the epithet, protector of the devotees (*bhakta paripālinī*).)

Ārage ninna naligeyali omme neneye
ērisuve muktinge avana giritanaye,
āru ninnaya dayake saribaha mūrti
dhīra Cidānanda Bagaḷāmbā mūrti. (50)

(Those who meditate on the Goddess by abject, surrender (*sarva samarpana bhāva*), obtain *mukti* (liberation from the cycle of births and deaths). Compassion of the Goddess knows no bounds and has no equal, because, the Goddess is all Perfect (*pari pūrṇalu*).

Kaḍive nanacinte bhaktarige āda
toḍisuve vajradaṅgiyanu darśanadi,
Mṛḍana lekkipane ninnane bhajipa bhakta
dhṛda Cidānanda Bagaḷāmbā ni śakta. (51)

(The Goddess wards off the distressful anxieties of Her devotees. Their distress/s are put to an end and also are assured of a protective cover (*rakṣā kavaca*) by mere *darśana* of the Goddess. No curse of any god/angel will have any effect on Her devotees. There is nothing to worry about for those whose personal goddess (of worship/meditation) is the most powerful Śakti Goddess, Śrī Bagaḷāmukhī Devī.)

Hāsigeyu ninage pañca pretarugaḷu
āsanavu darbhegaḷeḷkoṭi mantragaḷu,
śisuvu trimūrti kalpithadali mele
doṣahara Cidānanda Bagaḷe guruvaraḷe (52)

(The couch of the Goddess is formed by panca pretas *i.e.*, Brahmā, Viṣṇu, Rudra, Śiva and Sadāśiva. Seven crores of *mantras* constitute the sacred grass (*darbha*), making the bed stead of the Goddess. Brahmā, Viṣṇu and Maheśvara are attending at the leg points of the *pīṭha* folding their hands like children. Above these Gods, Bagaḷāmbā is seated shining forth, brilliantly like the most superior protector, (*parama guru.*)

Sṛṣṭi māḍuve brahmānāgī sakalavanu
sṛṣṭiyanu rakṣisuve Hariyāgi nīnu,
naṣṭa māḍuve Rudrānāgī ugradali
siṣṭa Cidānanda Bagaḷeyajñeyali (53)

(As Brahmā, the Goddess is the cause of Creation of the Cosmic World. As Hari, She is the protector and as Rudra, She is the cause of dissolution. All divine functions like Creation, Protection and Dissolution go on according to the will of the Goddess.)

Dhyāna nemilla ninageyu mantravilla
maunilla mūrtilla ēnenu illa,
enu daya ninage bhajipane devarada
jñānī Cidānanda Bagaḷenutavarada. (54)

(The Goddess transcends *dhyāna, nēma, mantra, mauna* and *mūrti.* She is *nādabindūkalatita.* She is Compassionate, and Supreme. She bestows divinity on those who worship and meditates on Her. Her devotees attain name and fame like *jñānī* and looses in himself.)

Doreyilla ninnantha manyarugaḷilla
Hari Hararu sevakaru bhāgyakīḍilla,
tiruguveyauv hinde ommeyu neneyalavana
guru Cidānanda Bagaḷeye bhakta prāṇi (55)

(Who else (kings and emperors) is there to an equal to the Goddess? Hari, Hara, the

Lords of the world are attending on the Goddess. The fortune of the Goddess in thus occupying an elevated position is not affected by any factor. Though, She is the Imperial Empress, She responds to the call of Her devotees. She goes along with the devotees as though guarding from them their back.)

Dāsiyagihe tāne tānādavage
enu peḷali naranu Śivānāge Śivāge,
Vāsudevāda nāmada mahimeyinda
Deśika Cidānanda Bagaḷe kṛpeyinda. (56)

(The Goddess is at the beck and call of those who know themselves – realised souls (*ātma jñānīs*). Such devotees realise the fundamental truth that God is present in everything in Creation – movable and immovable as the manifestation of name of Vasudeva and obtaining the grace of the Goddess.)

Stambhaniye trilokya gatimatiya rasane
stambhaniye mukhavañcatuṣṭanenisuvana,
stambhanāhadu sarva maredomme neniye
stambha Cidānanda Bagaḷe tūrya muniye. (57)

(The Goddess is one who is capable of paralysing the movement and activities of the three worlds (the worlds take their origin in Her and meet with dissolution also). She is able to paralyse the face and speech of the adversaries and bring joy to the devotees. For one, who is lost in meditation and offer his prayer once, is blessed with the state of *tūriya* (bliss). (The kryiologic syllable, *ōṁ hlīṁ Bagaḷāmukhī*........ has been cited elsewhere.)

Paramantra paryantra daiva nīniruvi
barehomapara kṛtiya paravu ninagiduve,
uridu hodavu ninna smaraṇomme dorake
guru Cidānanda Bagaḷeya nāmabharake. (58)

(The Goddess is the body (*paradaiva*) of Her *mantra* (*paramamantra*). Observance of specified rituals (*karma mārga*) and oblations (*homa* and *yajña, yāga*) are not needed for the worship of the Goddess. The effects of all past deeds (*karma phala*) get themselves bound by the recital (*pārāyaṇa*) of Her epithets. Hence meditation (*japa* and *dhyāna*) of the Goddess is enough for getting liberation from the cycle of births and deaths.)

Duṣṭa mṛgagalu duṣṭa corarembuvaru
duṣṭa rājaru bhūta duṣṭa rākṣararu,
muṭṭuvare nāma mātrā ninnidirali
śiṣṭa Cidānanda Bagaḷeyajñeyali (59)

(One who possesses the power of the Goddess will never be put into trouble by harmful animals, wicked thieves and dacoits, wicked demons and kings and evil spirits; because all power is contained in the ordains of the Goddess.)

Sarva saubhāgye sampada sarva bhoga
sarvapada siddhigaḷu sarvātma yoga,
sarvavahavu ninna nāma baladinda
sarva Cidānanda Bagaḷe dayadinda. (60)

(Meditation and recital of the epithets of the Goddess has the power of bestowing all types of wealth and the much needed fitness to enjoy wealth. Likewise all types of arts, knowledge, prosperity, wealth, intellect, position and status are obtained by recital/ meditation/*upāsanā* of names of the Goddess. Similarly, all kinds of *yogas* are also attainable.)

Nitya saubhāgye maṅgala nityadalli
nitya ānanda sukha ninna nenedalli,
hatyavāharu duṣṭa śatrugaḷu tamage
satya Cidānanda Bagaḷenutikeḷage. (61)

(One who meditates and worships the Goddess, obtains everything, wealth and prosperity causing all auspiciousness, everlasting bliss and will be free from wicked enemies.)

Bagaḷe smaraṇadi āgadembuvane duṣṭā
bogaḷutihanavana bāyoḷage koṣṭā,
dagdhavahavu sarva durita koṭi
sugama Cidānanda Bagaḷākhya juṭi. (62)

(Mere recital of the name Bagaḷāmbā, over and over again (atleast a lakh times) is enough to get absolution from all kinds of sins and wicked deeds. It is only the wicked that doubt, out of ignorance, the efficacy of the recital of names of Bagaḷāmbā.)

Pratiyillada kāraṇadali brahmāstra
pratiyuntu Hari Hararu enisutiha śastra,
nutipanāvanu puṇyaśāli nāmavanu
pati Cidānanda Bagaḷāmukhiye tānu. (63)

(The most superior to all weapons of war (*astras*) is Brahmāstra. There is no weapon above this. But the efficacy of recital of names, Bagaḷāmbā, transcends even Brahmāstra, because Hari and Hara also recite and meditate the epithets of the Goddess. They are one with the Goddess and get merged in Her.)

Ēnu ninnanu maredavane puṇyahīna
ēnu balladu ghṛtavu parāmanna śvāna,

tanendu bhajisalike tāne tānahanu
jñāni Cidānanda Bagaḷe guruvaranu. (64)

(To those who are bereft of good fortune (*puṇya*) the benefit of the name of the Goddess cannot be obtained. How can a dog understand the taste of sweet rice prepared out of ghee and even ghee as such? (*paramanna tuppa*). The devotee who worships the Goddess gets union with the Goddess and realises the principle of non duality.)

Śatru chūrṇi chūrṇi śatru kālāgñi
śatru tṛṇa dāvāgni śatru vaḍavāgni,
matte ihare ninna nenevarige śatru
satya Cidānanda Bagaḷe ni mṛtyu. (65)

(The Goddess annihilates the foes of those who do *japa* on Her. To the foes She is *kalājñī*, *tṛṇadāvāgni* and *vadavāgni* and the very death.)

Biṭṭu ta vanavu brahmāstra uddāma
koṭṭa varadinduḷida jīvadali Hanuma,
eṣṭu uḷiyalu Hanuma brahmāstrakidire
śiṣṭa Cidānanda Bagaḷāḷiyalidire (66)

(On Hanumān the Brahmāstra was used; but He did not meet with death; because He possessed the divine element of the Goddess. He survived on account of the power of name of Goddess. If this was not so, he would have fallen a prey to Brahmāstra.)

Pārthanettalu norajau atijivabaddha
sōtudillavu Śivāge Śivāna samayuddha,
āta maḍida ninna karuṇavāgiralu
dāta Cidānanda Bagaḷe nagutiralu. (67)

(Arjuna (the *Mahābhārata* hero) faught a duel with Śiva in the guise of a hunter. He was an equal match to Śiva on the field of battle. This is due to the power of the epithets of the Goddess. It is the result of the compassion showed by the Goddess.)

Mareyalāgadu Bagaḷe nāmadinakomme
maredu neneyalu sarva saubhāgyanemme,
niruta nenevanadentu puṇyaśalivanu
guru Cidānanda Bagaḷāmbā tanihanu. (68)

(To the one, who does not fail to recite the names of the Goddess and meditates atleast once a day, all types of auspicious and prosperous results follow and one meditates on the Goddess at all times transforms himself to Goddess Bagaḷāmbā, *i.e.* he realises the bliss and non- duality.)

Suradhenuvige dhenu surataruvige taruvu
iruve ā pari nīnu nenevarali sthiravu,
parama maṅgalake maṅgala Bagaḷe nāmā
guru Cidānanda Bagaḷeye bhakta stoma. (69)

(The Divine Cow, Kāmadhenu and the boon giving Tree, Kalpataru acquire the power to shower fulfillment of any desire by the devotee as a result of the *śakti* of the Goddess. In other words, She is the Divine Cow and the Tree to the devotees. The name of the Godess is thus all sacred (*parama pavitra*) and all auspicious (*parama maṅgala*).)

Tiruguveyu nīnu bhaktana bennu biḍade
soraguveyu nīyavana tapatraya hoḍede,
Parama maṅgalegyake bhakta jana cinte
karuṇi Cidānanda Bagaḷe vēdānte. (70)

(The Goddess is the symbol of all auspiciousness (*parama maṅgala*). She is the form of the Absolute (*Parabrahma*). But to the devotees, She is the form of Bagaḷā (*saguṇa*) and manifesting in this form (*sākāra*), protects the devotees, always being at the back. She removes the tribulations of the devotees. The Goddess who is (*Vedānte*) is the Universal Mother, Supreme in compassion.)

Huchchhididu tirugidoldravya kaḷakondu
echcharillade bahanarana eḍegondu,
achchariyaḷondi tiruguve bhaktanhinde
nichchala Cidānanda Bagaḷe gurutande. (71)

(To those, who by misfortune loose all and roam about like lunatics, the Goddess offers protection, being at the back, like the father who protects the child in time of danger, being behind him (if he has abiding faith in the Goddess or if the Goddess Herself chooses him as deserving), similar to the function of a Guru, the Goddess wards off *māyā* or *adhyāsa* to show him the right path to follow.)

Giriyoḷage kāyve haḷḷādi agari madhye
uriyoḷage sikkirali pariharipasādhye,
horisi koḍuvane ninage dravyavanu bhaktā
niruta Cidānanda Bagaḷe atyukta. (72)

(The devotee, it may so happen, get involved amidst hills and mountains or heaps of stone and thorns or get drowned in the waters of a river or stream or fall into burning flames of fire are protected by the Goddess. Without anticipating any wealth from the devotees, She protects them in appreciation of their devotion.)

Bhakta cintili kudive sunnadharaḷāgi
bhakta saṁsariralu nityavastāgi,
bhaktanindalu ninage suguṇenalu beku
mukta Cidānanda Bagaḷe parāku. (73)

(For the sake of warding off worries of devotees, the Goddess boils like *chunam* in water. In the life (*saṁsāra*) cycle of the devotees, She, who is formless (*nirākāra*) and the Absolute (*Parabrahma svarūpiṇī*), manifests in *saguṇa* with form (*sākāra*).)

Koṇḍāḍi higguveyu bhaktananu nīnu
uṇḍareyu tṛpti iha bhakta surādhenu,
tuṇḍu nindaḍe bhaktage ninage kōpa
caṇḍa Cidānanda Bagaḷegatitāpa. (74)

(To Bagaḷāmbā, the good and prosperous life (*baduku*) of the devotee is Her existance. If the devotee gets satisfaction after taking food, She gets delighted. If any one condemns the devotees and indulges in abusing them, She gets wild.)

Sṛṣṭi sthiti layake mūvaranu māḍi irisi
iṣṭu cintilladale manake svasthirisi,
Kaṭṭikondeyu koraḷigeyu bhakta cinte
siṣṭa Cidānanda Bagaḷenuta bhrānte. (75)

(The Goddess has entrusted the functions of creation, protection and dissolution the world to Brahmā, Viṣṇu and Maheśvara, respectively. Still She, without being involved in a thought about these, She seems to have tied round Her neck, the worries, tribulations of Her devotees and keeps on removing, devotees' problems which are Her illusion (*bhrānti*).)

Āḍi daṇidavana koṇḍāḍi nī daṇiye
nōḍi daṇidavana yetyāḍi nī daṇiye,
āḍalenbhāgyavādanu ninage bhaktā
gūḍha Cidānanda Bagaḷe ni śaktā. (76)

(The delight of the Goddess knows no bounds when She admits one who sings in praise of Her and derives delight. To these who gets the vision (*darśana*) of the Goddess and derives Supreme Delight at the sight, seeing with his eyes, closing and opening alternatively, the Goddess offers lovely kisses as a child is kissed and this delight who recites and meditates the names provide auspiciousness (*bhāgyadāyaka*). She, the all powerful Śakti, still loves Her devotees).

Obba mahātmana sukhavu jagada sukhāvu
obba mahātmana daṇuvu jagada daṇuvu,

obbane avanineyāda kāraṇavu
obba Cidānanda Bagaḷe jagamayavu. (77)

(The Goddess resides in the Mahātmā, completely. So, his happiness is the happiness of the Goddess; his tiresomeness is that of the Goddess; The Goddess pervades the entire cosmic world.)

Ninna tiḷidē ninna bhajisuvane puṇya
innenu heḷuvenu sarvavāraṇya,
tannane kāmbuvanu bhrāntiyanu nīgi
canna Cidānanda Bagaḷe tānāgi. (78)

(The fortunate and true devotee realises that the Goddess is present in him as well as outside and recites/meditates the epithets of the Goddess. He gives up (after attainment/completion of *sādhanā*) the attitude of asking, an illusion and all kinds of mundane desires or requirements or needs, realises his own self. First intuition as to Who am 'I'. He realises that he and Bagaḷāmbā are one and the same.)

Tānāru yendu tiḷidu baralikkillā
nīnu tiḷiyada horatu bāhavu ellā,
tānaru yendu tilivudu brahma vidye
tānā Cidānanda Bagaḷāmbābhedye. (79)

(It is not easy for the devotee to realise one's own self, unless and until the devotee realises that the Goddess abounds the devotee, in and out. Inner and exterior self, he does not realise his self. To know thyself is Brahmavidyā. The true devotee realises the fundamental truth that he and the Goddess are one and the same (non-duality).)

Sarva mantravu daiva vidyegaḷa suṭṭu
sarva tānendu tannalli manaviṭṭu,
Sarva tānendu tannanu kāmbanaranu
sarva Cidānanda Bagaḷe tānahanu. (80)

(Unlearning all *mantras* and knowledge of the Divine, by worshippers, he realises that nothing exists beyond him and if he meditates by inner worship (*antaryāga*), the realisation of All pervading Brahman is obtained. He becomes the Goddess Herself, *i.e.*, Bagaḷāmbā. Brahman/God does not exist beyond him, bereft of him.)

Sarva Bagalyāge ta berihenendu
sarva tannavayavavu dēviyavu yendu,
sarva oppisi deha tānalladāda
sarva Cidānanda Bagaḷāgi hoda. (81)

(The aspirant who realises what all he has is the belongings of the Goddess and dwells apart, that all his body politic is the belonging of the Goddess, that the physical body is not his and surrenders to the Goddess with all devotion (*sarva samarpaṇa bhāva*), he verily attains the form of Bagaḷāmbā.)

Bagaḷe tānagi kai mai maṇṇa toḷeva
Bagaḷe tānagi thaḷathaḷane hoḷeva,
Bagaḷe sahajāgi sahaja beḷaguva
Bagḷe Cidānanda guruve tānahanava. (82)

(When the practitioner/aspirant gets into communion with Bagaḷāmbā, he becomes Bagaḷāmbā Himself. As Bagaḷāmbā, he takes bath and shines forth brilliantly.)

Tānāgi bhajisuvudu adu bahala kaṣṭa
jñānavanu horatu bhajipane buddhi bhraṣṭa,
tānāgi bhajisuvudu bahu puṇyanāge
tānā Cidānanda Bagaḷe karuṇāge. (83)

(To realise that the aspirant is Bagaḷāmbā Himself is not an easy task. In other words, worship without self realisation amounts to loss of intellect. As a result of meditation on the Goddess sins accrued by several past virtuous deeds, are lost and self realisation is possible. Even this attainment is possible by the grace of Bagaḷāmbā.)

Nīnu tānendu tiḷivudu brahmajñāna
nīnu tānāgihude adu saumyajñāna,
tane tānāgi maradiha bodha suṣupti
tānā Cidānanda Bagaḷe paravastu. (84)

(To make no discrimination between oneself and the Goddess is *Brahma jñāna.* To become/feel and act as the Goddess is *saumya jñāna.* Having realised oneself and be in the condition in the three states of *jāgrat, svapna,* and *suṣupti,* becomes *Parabrahma* or Goddess Herself.)

Nīnu berāgi tā berāgi illa
nīnāge bhajisuvadu sarva jagavella
nīnu nānemba echchara yeraḍu hogi
tānenḍu iha Bagaḷā Cidānanda yogī. (85)

(The aspirant has no existence of his own bereft of the Goddess, He, after obtaining *Brahma jñāna* worships the Goddess as All Pervading; The thought of *dvandva, i.e.* separateness of the aspirant and the Goddess disappears and he realises that 'I' exist in everything and becomes one with the Goddess. He is then called Yogī.)

Tanna kaḷeyendu jagavanu kāṇutihanu
tanna līleyendu jagavanu noḍutihanu,
tanna tā maredu tānihanu paramātmā
tānā Cidānanda Bagaḷe mahātmā. (86)

(A self-realised aspirant realises that the world is his glow. He sees the world as his sport (*līlā*); It is due to *adhyāsa* that this fundamental truth is not realised; to identify the body with Brahma is false knowledge. A *mahātmā* realises that he himself is the *parāvastu* (Bagaḷāmbā).)

Nimiṣa mātrāvu brahma cintembagni
amama suḍuvudu bhavavanaṭṭi kālājñi,
tama tamage mātru pitru bandhuvige mukti
Ramaṇa Cidānanda Bagaḷe cichchakti. (87)

(The process of realisation of *Brahma jñāna* is similar to fire, which in no moment destroys the transient nature of the world like *kalāgni.* This results in attainment of *mukti* (liberation from the cycle of births and deaths). It is nothing but Bagaḷāmbā's impact of *citśakti* (*Brahma satya jaganmithyā*).)

Nīnu tānādavage innu bhayavunṭe
yēnu ghanamāyā mṛtyuvella inidunṭe,
tānu tānādavage jagadoḷage gatiye
bhānu Cidānanda Bagaḷe jagapatiye. (88)

(To a realised soul (having attained *ātma jñāna/ brahma jñāna*) there is no threat/fear from any side. He need to have no challenge/threat from death. Life is fruitful to such a realised aspirant.)

Mantra tantravu yella śappa samāna
mantra daivata dṛṣṭiyoḷage iharena,
mantra daivatake daivata tanage yāke
yantra Cidānanda Bagaḷegivu bēke. (89)

(The Absolute (*Parāśakti*) is beyond all *mantra* or *tantra.* The Absolute is characterised as *nādabindū kalātita.* To an aspirant with self realisation, *mantra* and gods are futile. Bagaḷāmbā is beyond all *yantra/ mantra.* She has no use of such things. *Mantra / tantra/ yantra* have no meaning to a practitioner.)

Vratanēma śaucacamanagaḷu illa
tithivāra nakṣatra yōga modalilla,
gatige gatiyadavage karma mārgyāke
pati Cidānanda Bagaḷāmbāgivu bēke. (90)

(Similarly, observances of *vratas, nema,* bath and *sandhyā, śaucācamana, tithi,* week day, the day's star and Yoga (of the almanac) are nothing but futile to a practitioner. He, with self realisation has attained everything attainable. He need not have to observe any *karma* or ritual. For Bagaḷāmbā is beyond all *karma mārga.*)

Kappuravu urisoṅki uriyāda teradi
ippa kṣiravu kṣīra kūdi iha teradi,
tappadadanu brahma bhajisutiha bhakta
ippa Cidānanda Bagaḷeye virakta. (91)

(As camphor taken near flame burns and becomes fire again, the practitioner and the Goddess are one and the same. It is like milk mixed with milk turning out to be milk again. The practitioner becomes one with his personal god/goddess.)

Yōganidraḷe yōga yōgadānaṅde
yōga sarvavu sarva ninninde,
bhōgi bhūṣāni ninna aridavane gūḍha
yōgi Cidānanda Bagaḷāyārūdha. (92)

(Goddess Bagaḷāmbā is always in a state of *yōgavidyā.* She is bliss, which is attained by yōga. However, She is also the symbol of all enjoyment of worldly desires and ornaments. One who realises this becomes an *ārūḍha.* He is virtually the Yogī.)

Rājā nī sarvrige rajavānānta bhuvanakke
rājavānanta brahmaṇḍadadhiparige,
Rājarājeśvariyu nī sarva bhōgi
rāja Cidānanda Bagaḷāmba yōgi. (93)

(Bagaḷāmbā is Mighty Divine Empress for the aspirants/devotees. She is also the Empress of the three worlds. Also, to Brahmā, Viṣṇu and Mahādeva, She is the Imperial Queen (*mahārājñī*). In the aspect of Śrī Rājarājeśvarī, the Goddess is the symbol of all wealth and prosperity. She is also the Yōgī.)

Bagaḷe śatakavanidanu āva bhaktiyali
sugamadiṁ paṭhisuvanu dhṛḍha trikālādali,
mugisi hohavu janana maraṇagaḷu avage
sugama Cidānanda Bagaḷenuti keḷage. (94)

(One who recites Bagaḷāmbā śataka with sincerity and purity of mind, thrice a day, obtains liberation from the cycle of births and deaths.)

Sarva bhūta vrāta sarva jvara śūli
sarva rōgavu sarva saṅkaṭavu bahaḷa,

sarva odvavu Bagaḷe śataka stotradali
sarva Cidānanda Bagaḷe noṭadali. (95)

(All kinds of efforts of all types of evil spirits, pain of all types of fever are cured by recital of Bagaḷāmbā śataka with ardent devotion and faith.)

Śloka ślokake Bagaḷe bīja uchcharisi*
śloka satakava bhakti nijadinda paṭhisi,
bekāda bayake paḍeya jagavella
yēka Cidānanda Bagaḷege joḍilla (96)

(Bagaḷāmbā *śataka* is to be recited not only with devotion but with purity of mind and after understanding the meaning of each verse and reciting the seed syllable (*Ōṁ. hlīṁ.*) at the end of every verse. If this is attained, the practitioner obtains fulfillment of all kinds of desires. In affording auspicious boons, there is no hymnal literature equal to Bagaḷāmbā *śataka* in yielding good results.)

Suḍuvanalanu suḍuvagni tānidako
nuḍi yatarthavu Bagaḷā śataka balavidako,
Paḍevaridanodi keḷvaru sarva phalavu
nudiyalachchari Cidānanda Bagaḷeyolavu. (97)

(Recital of Bagaḷāmbā *śataka* wards off all impediments and obstacles in one's life like the blowing wind and burning fire. It affords auspicious results to those who recite and also to those who listen to it. The good results that follow the recital are beyond comparison.)

Nānā kāmyavu vaṣyavuchchaṭaṇāda
nānā stambhanavakaruṣaṇa modalāda,
nānā phala śubha Bagaḷā śatakadindodage
jñāna Cidānanda Bagaḷe smarisuvage. (98)

(Paralysing foes, extirpation of all kinds of evils are obtained by recital of the *śataka.* Its recital gives very auspicious results to the aspirant including self realisation (bliss).)

Cinte girivajra cintāmegha pavana
antu Bagaḷāśataka bannipenu yena,

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* *Oṁ hlīṁ Bagaḷāmukhī sarva duṣṭānām*
vācaṁ mukhaṁ padaṁ stambhāya
jīhvāṁ kīlaya buddhim vinaśāya
hlīṁ oṁ svāhā.

cinte durahavu keḷpeḷutiha janake
svānta Bagaḷe stotrake. (99)

(Recital of *śataka* is like striking the mountain of worries/miseries with Indra's *vajrāyudha* which results in breaking it into pieces and pieces. Worries, however, extensive they are like the clouds, are scattered by blowing winds *i.e.*, recital of the *śataka*. Listeners and reciters get liberation from worried mind. Inner leisure (bliss) is obtained by recital of the *śataka*.)

Peḷda Cidānanda avadhūta yogī
peḷda śatakavanidanu Bagaḷe tane tanāgi,
tāḷda paramukti heḷuva keḷuvavaru
āḷda Cidānanda Bagaḷāgi iharu. (100)

(Cidānanda Avadhūtaru composed the *śataka* without making a discrimination between himself and Bagaḷāmba. Reciting and listening of the *śataka* helps obtain liberation from the cycle of births and deaths (*mukti*) and become in form, Bagaḷāmukhī, Herself.)

Siddha muktiyu siddha aiśvarya nitya
siddha yogavu siddha kāmyagaḷu satya,
siddhavahavu siddha girivasaḷinda
siddha Cidānanda Bagaḷājñeyinda. (101)

(Those who recite the *śataka*, Bagḷāmbā whose abode is *siddhaparvata* showers Her grace. Siddhis, wealth and *mukti* (liberation from births and deaths) are also obtained. This is the immortal inner voice of Goddess Bagaḷāmbā.)

Iti śrīmatparamahaṁsa parivrājakācārya
śrī Cidānanda guruvarya caraṇa,
padmadvirepha śrī Cidānandāvadhūta
viracita Bagaḷā śataka stōtravu sampūrṇam.

Appendix B

Śrī Bagaḷā Brahmaikya Stotra

Torutiralu śatrupadra yerutiralu mukhake kōpa
hārutiralu kaṇṇa kiḍiyu caṭacaṭenutali,
bhāri gadeyanetti rakta kāruvante hoḍedu bhakta
dvāra kāydu ihaḷu Cidānanda Bagaḷā daivata. (1)

(At the sight of harmful havoc done by the wicked, the compassionate and merciful Bagaḷāmbā's face frowned with anger. Her eyes emitted sparks of fire. She took the Mighty and Powerful mace and struck the demons to fateful death who began to vomit blood. Thus annihilating the demons, She took Her stand at the doorway of the houses of devotees to offer protection.)

Uṭṭu pītambaruḍige toṭṭu hēmakancukavanu
biṭṭa kaṅgaḷinda halage paṭṭiyerisi,
beṭṭa beṭṭa puḍiyadāge – aṭṭi aṭṭi asuraranna
diṭṭa Brahmāstra Cidānanda Bagaḷā daivata. (2)

(Bagaḷāmbā, clad in *pītāmbarā* garment and an upper garment of yellow colour, holding in Her hand a *halage* and *patti*, She destroyed the demons in the forest, scattering them to run hither and thither with the aid of *Brahmāstra.*)

Bennigeyu battaḷikeyanunnatāgi bigidu śarava

kennēgerisutta chennaśarjñeyindali,
kunni nīca khaḷara yedeya bennaluchchaḷisalittu
tanna tāne naguva Cidānanda Bagaḷā daivata. (3)

(Fastening the sheath (of arrows) to the back, adjusting arrows to the bow and drawing them, She shot them against the chest of enemies, piercing their body through their back bone, destroyed them and smiled with great delight.)

Muguḷunageya nagūtāli jhagajhagā jhagisutāli
agaṇitānandavāgi sugama śāntili,
dṛgava muchchi maṅgalaṅgi jagadi bhktarannu noḍva
dhaga dhaghā dhagipa Cidānanda Bagaḷā daivata. (4)

(On witnessing the annihilation of the adversaries, Bagaḷāmbā put on a cheerful disposition, extremely delightful and with a calm composure turned towards the virtuous and other devotees with compassion.)

Tuḍuki ariya jihveyannu hiḍidu vāmahastadalli
muḍiya maṇḍeyinda kaṇṇu kiḍiyu yēruta,
baḍidu khaḍganavaḍu kachchi hoḍedu taleya ho yendu
mṛḍe ughe yenipa Durge Cidānanda Bagaḷā daivata. (5)

(Stretching the enemies tongue by the left hand and the tuft on their heads by the right, emitting sparks of fire from the eyes, beating them with the sword, biting Her teeth (jaws) and shouting the war cry, hūm, cut off the heads of enemies. Witnessing this, men and angels shouted delightful slogans, *jai jai* and recited the epithets of the Goddess with jubilation.)

Callatumbu rāgaṭiyu mullugejje kālukaḍaga
belli baḷeyu kaṇkaṇavu ghallenalu hoḷeyuta,
galla muchche muttinole malligeya muḍiyalinda
yella śāntaḷāda Cidānanda Bagaḷā divata. (6)

(At the time of destruction of enemies the Goddess wore ornaments of gold such as ear rings, (*callatumbu, raguti, mullagejje*) and anklet (*kalkaḍaga*) and wristlets and bangles made of silver and shone forth with brilliance. Later, making the jewel sound, *ghal ghal* and a sweet melodious sound, decorated Herself with ear rings made of pearl and (*mallige*) flowers in abundance to Her coiffure and appeared with a calm composure.)

Śiśuvinā cinte tāyi yesaguvante bhaktarugaḷa
nosadu kāydiruta nānā dusamānara sīḷiye,
hasivu niraḍike aḍagi khuṣiya baḍuta khyāla myāḷa
desakadiruva Cidānanda Bagaḷā daivata. (7)

(just as a mother would have concern towards her children, Goddess Bagaḷāmbā, the Great Mother, has great concern to protect Her devotees. After putting an end to all the wicked ones, Bagaḷāmbā, unmindful of hunger and thirst, sways in great delight.)

Jñānigaḷa manegaḷli tāne Annapūrṇeyagi
yēnu kelasa tannadāgi mānakoḍeyaḷāgiye,
tānu mātrā daivatāgi tanna manada bhaktarugaḷa
dhyāna māḍutirpa Cidānanda Bagaḷā daivata. (8)

(Goddess Bagaḷāmbā manifesting in the aspect of Annapūrṇā in the houses of the virtuous and the spiritual (*jñānīs*) undertakes to do any work in order to safeguard and increase the honour of their households. Thus, though Bagaḷāmbā is the worshipful Goddess for devotees, She always shows a concern to them.)

Omme neneyalomme neneve omme stutisalomme stutipe
omme kūgidare mattomme kūguve,
amma nīnu bhaktadvāra summageye kayve para
brahma satyaḷenipa Cidānanda Bagaḷā daivata. (9)

(Bagaḷāmbā is the most compassionate Mother if the devotee who prays for Her boons, She in turn will always be showing great concern to the devotees. If the devotees praise Her, She appreciates them and shower boons. She gives attention to the ardent appeal of the devotees. Though Bagaḷāmbā is the form of the Absolute (*parabrahma*), She manifests in *saguṇa* form for the sake of the devotees to protect them and even waits at the door of the devotees' houses to bless them.)

Ninna prāṇa bhakta prāṇa ninna tanuvu bhakta tanuvu
ninna jīva bhakta jīva satya satyavagiye,
ninna dayake sariyadunte ninna bhajipageṇeyadunte
innu avanu nīne Cidānanda Bagaḷā daivata. (10)

(It is true that vital body (*tanu* and *jīva*) are the counterparts of those of the Goddess. But there is nothing that can equal Her in compassion. Her devotees are very extra ordinary and unique, thus the practitioner is none else than Goddess Bagaḷāmbā.)

Satyavāda bhaktaralli tottugelasavannu malpe
pṛthvīgiśāḷemba nāma vyartha kaḷedeye?,
matte ninage nitiyilla kartu nāma hoyitalla
nitya ātmaḷāda Cidānanda Bagaḷā daivata. (11)

(Bagaḷāmbā, the Absolute, undertakes to do any work in the houses of Her true devotees and in a way similar to that of a servant-maid (*dāsī*). She is Maheśvarī and everything (omnipotent and all pervading).)

Yenna kālu ninna kalu yenna deha ninna deha
yenna jīva ninna jiva saṭya satyavagiye,
innu nīnu nane āgi ninna bere hēḷvadelli?
mānyaḷāde jagake Cidānanda Bagaḷā daivata. (12)

(In the case of a true and sincere devotee (practitioner), it is believed that there is no discrimination between the structure of body politic (of the devotee) and those of the Goddess. Both the practitioner and the Goddess are one and the same; (inseparability of the Goddess and the aspirant is thus indicated.)

Nīnu nānāgi uṇalu nīnu āgi kaiya toḷeye
nīnu nānu āgiye naḍedu āduta,
nīnu āgi nānu node nīnu āgi mātanāde
nīnu nāne Cidānanda Bagaḷā daivata. (13)

(The food taken by the aspirant is the food taken by the Goddess. The play and the sights seen by the aspirant are those of the Goddess. The aspirant is inseparable from the Goddess.)

Kannaḍiyoḷu honnugaṇṭu innu iddu illadante
chenna saṁsāradalliddu bhinnavirutali,
chennagiye karmanaḍesi sannutatmaḷāda sam –
panna satkarmi Cidānanda Bagaḷā daivata. (14)

(As the bundle of gold seen in a mirror is not a part of the mirror; but remains detached, an aspirant, though involved in observing the path of *karma,* remains detached from the impact of *karma.*)

Vratavanīga tappagoḍade matavanīga keḍalugoḍade
yatiya deva brahmaṇarugaḷa satata pūje māḍuva,
ratiya brahmadalli ittu gatiya honduvanu sumati
satata karmi Cidānanda Bagaḷā daivata. (15)

(Such a practitioner performs rituals (*vratas* and *nēmās*) without fail according to the dictates of his religion and worship gods/goddesses, *brāhmins* and *jaṅgamas* who believe that they are the representatives of god. But he keeps his mind and attention firm on the personal god/goddess or Brahman (the Absolute) and does *karma.*)

Onde paṭavu tantvanēka onde svarṇanaika oḍave
onde lohanaika śastra sanduvantevol,
onde brahma nana jagavu onde sarva yendu tiḷidu
ondeyādāta Cidānanda Bagaḷā daivata. (16)

(One piece of cloth has several threads. Gold as a metal, but could be converted into varieties of ornaments. Iron is one metal out of which many weapons can be prepared. Similarly, one Brahman and His/Her energy has filled the multi faceted, movable and immovable creation. A practitioner who has attained self realisation realises this fundamental truth out of experience.)

Otti maḍava gudavanīga hatti āru cakraneleya
kattalannu kaḷedu munde atta sāgiye,
suttutiruva kaḷeya kāṇu tetta beḷaku beḷake āge
nettigeridāta Cidānanda Bagaḷā daivata. (17)

(The practitioner sits in *siddhāsana* or *padmāsana* in firmness, with a straight back while practising *yoga*. Such a *jñānayogi*, when he presses the anus (*gudā dvāra*) by the heal of his leg, *kuṇḍalinī* or the serpent power lying passive/inactive in *mūlādhāra cakra* gets awakened and passes through six *cakras* (*ādhāra, svādhiṣṭhāna, maṇipūra, viśuddha, anāhata* and *ājñā*). The awakened *kuṇḍalinī* dispels darkness present in the aspirant earlier and manifests itself as Light. The aspirant gets experience (*anubhava*) subsequent *sādhanā* aids the penetration of *kuṇḍalinī* into *ājñā cakra* and reaches *sahasrāra* where the aspirant experiences bliss (*ānanda*).)

Tanuvu oliyadāli nettu anunayādi kuḷitu mūga
koneya mele bhrūmadhya maneya noḍuta,
kanaka hūgaḷannu celli ghanavu ghanada muttu udure
cinumayatmaḷāda Cidānanda Bagaḷā daivata, (18)

(The practitioner without shaking his body focuses the eye sight at the tip of his nose, in concentration (*i.e.*, when *kuṇḍalinī* raises to *ājñā cakra*), he realises that in the eye brow, golden flowers are spread and falling. This is the highest state (Supreme) where the aspirant gets the vision of his personal goddess, *i.e.*, Bagaḷāmbā who is represented by white colour as indicated by the Light visualised.)

Bandhatrayagaḷannu hiḍidu bandhisiye sarvanāḍi
ondu eraḍu nitya hechchu tandu praṇavava,
munde sauṣumna hokku candramānu karagi amṛta
bindū umbanāta Cidānanda Bagaḷā daivata. (19)

(In this state, the *kuṇḍalinī* passes through three shackles (*bandhas*) *viz*., *uḍḍīyāna, mūla, jālandhara* and binds all the *nāḍīs*. While it passes through the six *cakras*, from *mūlādhāra* to *sahasrāra*, it is capable of producing a spur (*nāda*) in the form of *Oṁ praṇava* which goes on increasing. Later, when *kuṇḍalinī* joins *suṣumṇā nāḍī, candrama* melts and produces elixir. The practitioner who realises this state attains immortality/perfection.)

Tumbi tumbi yeḷedu vāyu kumbhavannu bigidu nāḷa
kambhasutrakke bahala kumbha dhvaniya keḷuta,
ambaravane nōḍi gagana tumba muttu caṇḍu udure
śambhu tāne āda Cidānanda Bagaḷā daivata. (20)

(After the aspirant takes his seat (*āsana*), firmly and concentrates his vision on the centre of eye brow and does *prāṇāyāma* (*yoga*), *kuṇḍalinī* commences of its own accord. Inhaling the air and filling the *kumbha* makes way for producing the spur from *kumbha.* Mind gets inward leisure and unmindful of external awareness, sees light all around. Finally, he by the halo (*tejas*) of his *sādhanā* becomes *Śivasvarūpa.*)

Nagasvaravu yenipanāda kūgutiralu sarvakāla
tugutali ānandadudayavāgiye,
nīgi sarva viṣayagaḷanu āgu hogu yembudaḷidu
yogi rājanāda Cidānanda Bagaḷā daivata. (21)

(In this state of attainment a spur (*nāda*) in the form of *nāgasvara* is heard always, emerging from the *anāhata.* He gets delighted. He unlearns all kinds of play of *indriyas* (*viṣayākarṣaṇa*) and acquires knowledge of the past as well as the future. He is Yogīrāja.)

Tyakta māḍi viṣayavannāsaktanāgi brahmadalli
yuktiyinda lakṣyavannu śaktanāgi sadhisi,
śakti jata gonculudure muktimantapade śuddha
bhaktanerda nāda Cidānanda Bagaḷā daivata. (22)

(Having abandoned all kinds of influence of *indriyas,* sheer worldly in nature, the aspirant masterfully attains self realisation and bliss. By constant *yoga sādhanā,* he gets fulfillment of *kuṇḍalinī* joining *sahasrāra* by which he attains *mukti* (liberation from birth and deaths.)

Kaṇṇinoḷu kaṇṇa ittu kaṇṇu bombeyāgi ṇintu
kaṇṇinoḷu nānā beḷaku kaḍeyu illavāgiye,
huṇmeyante beḷaku tumbi horagu oḷagu yella maretu
tanna tanadi āda Cidānanda Bagaḷā daivata. (23)

(Vision of the eye, instead of seeing exterior objects turns inwards at this state of attainment. The aspirant finds variety of Light in his eyes. He does not identify himself with his physical body. He experiences Light all round just as on a Full - moon day. He does not find any difference between inner and outer existence and in bliss becomes a Yogī.)

Iraḷu hagalu yembudaḍagi horagu olagu yembudaḍagi
iruvinalle yellavaḍagi guriya gurutu aḍagire,
arivu maravu yembudaḍagi bariya arivu tāne āge?
parama śuddhaḷaha Cidānanda Bagaḷā daivata. (24)

(At this state, the aspirant looses *dvaita* principle without making any discrimination between day and night, inner and exterior existence. *Sādhanā* (practice) and *sādhya* (that which are to be attained) becomes one and the same. The sense of *vidyā* and *avidyā* is lost; he becomes (*pariśuddha*) *Śivajñānī.*)

Brahmavāgi nintu naḍedu brahmavāgi kuḷitu malagi
Brahmavāgi kaṇṇa teredu brahmavāgi muchchiye,
Brahmavāgi maiya toḷedu brahmavāgi uṇḍu para
Brahmatāneyāda Cidānanda Bagaḷā daivata. (25)

(Such a practitioner and *jñānī* is the form of the Absolute (*Parabrahma*) and this state is the cause of all his doings through *indriyas.* He continues to exist in communion with the Absolute (*Parabrahma*).

Appendix C

Śrī Bagaḷāmbā Prātaḥsmaraṇa Stotra

Prātaḥsmarami Bagaḷāṁkamalāyatakṣī –
mindu prasannavadanāṁ paripīta varṇām,
paṇidvayena dadhatīṁ ca śīlaṁ girīndrē
dvēṣyacchvāsana gatāṁ madamatta cittām. (1)

(I meditate on Dēvī Bagaḷāmukhī in the early hours of the morning every day. She is of yellow colour with auspicious face and look, smiling like the moon and eyes, similar to the lotus. She is holding in Her two hands *śīlākhaṇḍa* in order to destroy enemies of Her devotees and seated (*virājamānavāgī*) on the king of mountains, the Himalayas. She is seated in Śivasvarūpa, *sarvāsana* in an extremely delightful mental state and in commanding posture (*madamatta citta*).)

Prātarnamāmi Bagaḷāmukhī dharma mūrtiṁ
kāruṇya pūrṇa nayanāṁ mukhamandahāsām,
Indu prasannavadanāṁ paripītavarṇāṁ
pītāmbaraṁ rucira kañcūka śobhamānām. (2)

(I prostrate before the very manifestation of *dharma*, whose eyes are full of compassion and face is smiling and auspicious, who is clad in *pītāmbara*, who is of yellow hue and wearing an upper garment of golden colour.)

Prātarbhajāmi yajamāna suśaukhya dātrim
kāmeśvariṁ kanakabhūṣaṇa bhūṣitāṅgiṁ,

Gambhīra dhīrahṛdayam ripubuddhi hantrīṁ
sampadpradāṁ jagati pādajuṣaṁ narāṇām. (3)

(I do *dhyāna* of Devī Bagaḷāmukhī who bestows the best of happiness on Her devotees, who is the Lord and fulfiller of all desires, whose body is adorned with ornaments of gold, whose heart is majestic like the ocean, who destroys the intelligence of enemies and showers all kinds of wealth and prosperity (*bhāgya*) to Her devotees.)

Ślokatrayamidaṁ puṇyaṁ Bagaḷāyāstu yaḥ paṭhet,
Ripubādha vinirmukto Lakṣmī sthairyamavapnuyāt. (4)

(He who meditates on the Goddess by reciting the three verses is sure to be free from enemies and will be blessed with all kinds of wealth (*i.e.* he will have Lakṣmī kaṭakṣā).

Appendix D

Meditation & Worship of Bagaḷāmukhī Devī

The *Bagaḷā Mālā Mantra* is a prayer to the Goddess. It has several significant aspects and norms. These can be put into practice by one who has obtained initiation from a preceptor or Guru. These aspects may be summarize as follows:

After observing *nyāsa* and uttering the seed syllable beginning with *Hlīṁ Bagaḷāmukhī sarvaduṣṭānāṁ vācaṁ mukhaṁ padaṁ sthambhaya, Jihvāṁ kīlaya buddhiṁ vināśaya ōṁ hlīṁ svāhā.* Later, the practitioner has to meditate on yellow, blissful with limbs as bright as pure gold, wearing a garland of *campaka* the Goddess seated on a golden throne, with three eyes, wearing flowers (sometimes Jasmine and lotus also). With the Moon as her diadem with Her hands holding a hammer and a noose which binds the enemy; her limbs decorated with jewels............ thus he meditates on Bagaḷāmukhī the all paralyser of the three worlds.

The practitioner worships the Goddess surrounded by yellow garments seated on a lion's throne on a dias within a ruby pavilion in the centre of a nectar ocean, who bears a hammer and bind the tongue of the enemy. The Goddess who has seized the tongue and so forth of the enemies with Her left hand and who with Her right hand hammers them, wearing yellow clothings and with two arms.

He/She meditates on the Goddess wearing glittering gold earrings merged in bliss with a beautiful face and lovely breasts; shining as bright as gold, Her face effulgent as the full moon the goddess who with her hammer has killed his adversary. He/She who worships

the Goddess with yellow flowers to the lotus feets and recites the *mantra* gets *siddhi*, Her *yantra* is the *yantra* of all *yantras*; the *mantra* gives the practitioner success quickly, conquer the three worlds.

He hails to the Mother Śrī Bagaḷā Laḷitā, who destroys several of named people, the paralyser of the tongues of cruel kings, pacifier of the minds trembling with anxiety like the deer, attracter of the good, fortune, merciful, pure nectar like who causes causation of death by the Great Mother.

He prays to the Mother saying that he Her servant seeking refuge in Her so that She protects him/her in war and in battle.

He/She worships the Goddess who is the form of Bhairavī, Kāḷī, Vijayā, Vārāhī, Viśva, Sraya, Śrīvidyā, the guardian of heaven.

He/She should never give this to those who are not devoted to the Guru and the Goddess.

Appendix E

Śrī Bagaḷāmukhī Sahasranāma Stotram

श्री विष्णु शंकर संवादांतील
अथ बगलासहस्रनामस्तोत्रम्

सुरालय–प्रधाने तु देव–देवं महेश्वरम् ।
शैलाधिराज–तनया सङ्ग्रहे तमुवाच ह ।। १ ।।

श्रीदेव्युवाच

परमेष्ठिन् ! परंधाम ! प्रधान ! परमेश्वर ! ।
नाम्नां सहस्रं बगलामुख्याश्च ब्रूहि वल्लभ ! ।। २ ।।

ईश्वर उवाच

शृणु देवि ! प्रवक्ष्यामि नामधेयं सहस्रकम् ।
परब्रह्मास्त्र–विद्यायाश्चतुर्वर्ग–फलप्रदम् ।। ३ ।।
गुह्याद् गुह्यतरं देवि ! सर्वसिद्धैक–वन्दितम् ।
अतिगुप्ततरा विद्या सर्वतन्त्रेषु गोपिता ।। ४ ।।
विशेषत: कलियुगे महासिद्धयौघदायिनी ।
गोपनीयं गोपनीयं गोपनीयं प्रयत्नत: ।। ५ ।।
अप्रकाश्यमिदं सत्यं स्वयोनिरिव सुव्रते ! ।
रोधिनी–विघ्न–सङ्घानां मोहिनी–परयोषिताम् ।। ६ ।।
स्तम्भिनी राजसैन्यानां वादिनी परवादिनाम् ।
पुरा चैकार्णवे घोरे काले परमभैरव: ।। ७ ।।
सुन्दरी–सहितो देव: केशव: क्लेशनाशन: ।
उरगासनमासीनो योगनिद्राग् पागमत् ।। ८ ।।
निद्राकाले च ते काले मया प्रोक्त: सनातन: ।
महास्तम्भकरं देवि ! स्तोत्रं वा शतनामकम् ।। ९ ।।
सहस्रनाम परमं वद देवस्य कस्यचित् ।

श्रीभगवानुवाच

शृणु शङ्करदेवेश ! परमाति–रहस्यकम् ।। १० ।।
अजोऽहं यत्प्रसादेन विष्णु: सर्वेश्वरेश्वर: ।
गोपनीयं प्रयत्नेन प्रकाशात् सिद्धि–हानिकृत् ।। ११ ।।

विनियोग:

ॐ अस्य श्रीपीताम्बरी–सहस्रनाम–स्तोत्रमन्त्रस्य भगवान्
सदाशिवऋषि: अनुष्टुपछंद: श्रीजगद्वश्यकरी पीताम्बरी
देवता सर्वाभीष्टसिद्धयर्थे जपे विनियोग: ।

ध्यानम्

पीताम्बर–परीधानां पीनोन्नत–पयोधराम् ।
जटा–मुकुट शोभाढ्यां पीतभूमिसुखासनाम् ।। १२ ।।

शत्रोर्जिह्वां मुद्गरं च बिभ्रतीं परमां कलाम् ।
सर्वागम–पुराणेषु विख्यातां भुवनत्रये ॥ १३ ॥
सृष्टि–स्थिति–विनाशानामादिभूतां महेश्वरीम् ।
गोप्या सर्वप्रयत्नेन शृणु तां कथयामि ते ॥ १४ ॥
जगद्विध्वंसिनीं देवीमजरा–ऽमर–कारिणीम् ।
तां नमामि महामायां महदैश्वर्यदायिनीम् ॥ १५ ॥
प्रणवं पूर्वमुद्धृत्य स्थिरमायां ततो वदेत् ।
बगलामुखी सर्वेति दुष्टानां वाचमेव च ॥ १६ ॥
मुखंपदं स्तम्भयेति जिह्वां कीलय बुद्धिमत् ।
विनाशयेति तारं च स्थिरमायां ततो वदेत् ॥ १७ ॥
वह्निप्रियां ततो मन्त्रश्चतुर्वर्गफलप्रदः ।
ब्रह्मास्त्रं ब्रह्मविद्या च ब्रह्ममाता सनातनी ॥ १८ ॥
ब्रह्मेशी ब्रह्मकैवल्यं बगला ब्रह्मचारिणी ।
नित्यानन्दा नित्यसिद्धा नित्यरूपा निरामया ॥ १९ ॥
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षण्मुखी च षडङ्गा च षट्चक्रविनिवासिनी ।। १०१ ।।
षड्ग्रन्थियुक्ता षोढा च षण्माता च षडात्मिका ।
षडङ्गयुवती देवी षडङ्गप्रकृतिर्वशी ।। १०२ ।।
षडानना षड्रसा च षष्ठी षष्ठेश्वरी प्रिया ।
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षट्चक्रभेदनकरी षट्चक्रस्थ-स्वरूपिणी ।
षोडशस्वररूपा च षण्मुखी षड्दान्विता ।। १०४ ।।
सनकादि-स्वरूपा च शिवधर्मपरायणा ।
सिद्धा सप्तस्वरी शुद्धा सुरमाता स्वरोत्तमा ।। १०५ ।।
सिद्धविद्या सिद्धमाता सिद्धाऽसिद्ध-स्वरूपिणी ।
हरा हरिप्रिया हारा हरिणी हारयुक् तथा ।। १०६ ।।
हरिरूपा हरिधरा हरिणाक्षी हरिप्रिया ।
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क्षमा क्षमावती क्षीता क्षुद्रघण्टाविभूषणा ।
क्षयङ्करी क्षितीशा च क्षीणमध्य-सुशोभना ।। १०८ ।।
अजानन्ता अपर्णा च अहल्या शेषशायिनी ।
स्वान्तर्गता च साधूनामन्तराऽनन्तरूपिणी ।। १०९ ।।
अरूपा अमला चार्द्धा अनन्तगुणशालिनी ।
स्वविद्या विद्यकाविद्या विद्या चार्विन्दलोचना ।। ११० ।।
अपराजिता जातवेदा अजपा अमरावती ।
अल्पा स्वल्पा अनल्पाद्या अणिमासिद्धिदायिनी ।। १११ ।।
अष्टसिद्धिप्रदा देवी रूप-लक्षणसंयुता ।
अरविन्दमुखा देवी भोग-सौख्य-प्रदायिनी ।। ११२ ।।
आदिविद्या आदिभूता आदिसिद्धि-प्रदायिनी ।
सित्काररूपिणी देवी सर्वासन-विभूषिता ।। ११३ ।।
इन्द्रप्रिया च इन्द्राणी इन्द्रप्रस्थनिवासिनी ।
इन्द्राक्षी इन्द्रवज्रा च इन्द्रमद्योक्षणी तथा ।। ११४ ।।
ईला कामनिवासा च ईश्वरीश्वरवल्लभा ।
जननी चेश्वरी दीना भेदा चेश्वरकर्मकृत् ।। ११५ ।।
उमा कात्यायनी ऊर्द्धा मीना चोत्तरवासिनी ।
उमापतिप्रिया देवी शिवा चोङ्काररूपिणी ।। ११६ ।।
उरगेन्द्र-शिरोरत्ना उरगोरगवल्लभा ।
उद्यानवासिनीमाला प्रशस्तमणिभूषणा ।। ११७ ।।
ऊर्ध्वदन्तोत्तमाङ्गी च उत्तमा चोर्ध्वकेशिनी ।
उमासिद्धिप्रदा या च उरगासन-संस्थिता ।। ११८ ।।
ऋषिपुत्री ऋषिछन्दा ऋद्धि-सिद्धि-प्रदायिनी ।
उत्सवोत्सवसीमन्ता कामिका च गुणान्विता ।। ११९ ।।
एला एकारविद्या च एणी विद्याधरा तथा ।
ओङ्कारवलयोपेता ओङ्कारपरमाकला ।। १२० ।।
ॐ वदवद वाणी च ॐङ्काराक्षरमण्डिता ।
ऐन्द्रीकुलिशहस्ता च ॐलोकपरवासिनी ।। १२१ ।।
ॐङ्कारमध्यबीजा च ॐ नमोरूपधारिणी ।
परब्रह्मस्वरूपा च अंशुकाशुकवल्लभा ।। १२२ ।।
ॐकारा अःफड्मन्त्रा च अक्षाक्षरविभूषिता ।
अमन्त्रा मन्त्ररूपा पदशोभासमन्विता ।। १२३ ।।
प्रणवोङ्काररूपा च प्रणवोच्चारभाक् पुनः ।
ह्रींकाररूपा ह्रींकारी वाग्बीजाक्षरभूषणा ।। १२४ ।।
हल्लेखा सिधियोगा च हत्पद्मासनसंस्थिता ।
बीजाख्या नेत्रहृदया ह्रींबीजा भुवनेश्वरी ।। १२५ ।।
क्लींकामराजा क्लिन्ना च चतुर्वर्गफलप्रदा ।
क्लीं क्लीं क्लीं रूपिकादेवीक्रीं क्रीं क्रींनामधारिणी ।। १२६।।

कमलाशक्तिबीजा च पाशाङ्कुशविभूषिता ।
श्रीं श्रींकारा महाविद्या श्रद्धा श्रद्धावती तथा ।। १२७ ।।
ॐ ऐं क्लीं ह्रीं श्रीं परा च क्लींकारी परमाकला ।
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सर्वाढ्या सर्वदेवी च सर्वसिद्धिप्रदा तथा ।
सर्वज्ञा सर्वशक्तिश्च वाग्विभूतिप्रदायिनी ।। १२९ ।।
सर्वमोक्षप्रदा देवी सर्वभोगप्रदायिनी ।
गुणेन्द्रवल्लभा वामा सर्वशक्तिप्रदायिनी ।। १३० ।।
सर्वानन्दमयी चैव सर्वसिद्धिप्रदायिनी ।
सर्वचक्रेश्वरी देवी सर्वसिद्धेश्वरी तथा ।। १३१ ।।
सर्वप्रियङ्करी चैव सर्वसौख्यप्रदायिनी ।
सर्वानन्दप्रदा देवी ब्रह्मानन्दप्रदायिनी ।। १३२ ।।
मनोवाञ्छितदात्री च मनोवृद्धिसमन्विता ।
अकारादि क्षकारान्ता दुर्गा दुर्गार्त्तिनाशिनी ।। १३३ ।।
पद्मनेत्रा सुनेत्रा च स्वधा स्वाहा वषट्करी ।
स्ववर्गा देववर्गा च तवर्गा च समन्विता ।। १३४ ।।
अन्तस्था वेश्मरूपा च नवदुर्गा नरोत्तमा ।
तत्त्वसिद्धिप्रदा नीला तथा नीलपताकिनी ।। १३५ ।।
नित्यरूपा निशाकारी स्तम्भिनी मोहिनीति च ।
वशङ्करी तथोच्चाटी उन्मादी कर्षिणीति च ।। १३६ ।।
मातङ्गी मधुमत्ता च अणिमा लघिमा तथा ।
सिद्धा मोक्षप्रदा नित्या नित्यानन्दप्रदायिनी ।। १३७ ।।
रक्ताङ्गी रक्तनेत्रा च रक्तचन्दनभूषिता ।
स्वल्पसिद्धिः सुकल्पा च दिव्यचारणशुक्रभा ।। १३८ ।।
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पञ्चमी चैव षष्ठी च विशुद्धा सप्तमी तथा ।
अष्टमी नवमी चैव दशम्येकादशी तथा ।। १४० ।।
द्वादशी त्रयोदशी चं चतुर्दश्यथ पूर्णिमा ।
अमावस्या तथा पूर्वा उत्तरा परिपूर्णिमा ।। १४१ ।।
षड्गीनी चक्रिणी घोरा गदिनी शूलिनी तथा ।
भुशुण्डी चापिनी बाण-सर्वायुध विभूषणा ।। १४२ ।।
कुलेश्वरी कुलवती कुलाचार परायणा ।
कुलकर्मसुरक्ता च कुलाचार प्रवर्द्धिनी ।। १४३ ।।
कीर्तिः श्रीश्चरमा रामा धर्मायै सततं नमः ।
क्षमा धृतिः स्मृतिर्मेधा कल्पवृक्षनिवासिनी ।। १४४ ।।
उग्रा उग्रप्रभा गौरी वेदविद्याविबोधिनी ।
साध्या सिद्धा सुसिद्धा च विप्ररूपा तथैव च ।। १४५ ।।

काली कराली काल्याच कालदैत्यविनाशिनी ।
कौलिनी कालिकी चैव क-च-ट-त-पवर्णिका ।। १४६।।
जयिनी जययुक्ता च जयदा जृम्भिणी तथा ।
स्राविणी द्राविणी देवी भरुण्डा विन्ध्यवासिनी ।। १४७ ।।
ज्योतिर्भूता च जयदा ज्वाला माला समाकुला ।
भिन्ना भिन्नप्रकाशा च विभिन्ना भिन्नरूपिणी ।। १४८ ।।
अश्विनी भरणी चैव नक्षत्रसम्भवानिला ।
काश्यपी विनताख्याता दितिजादितिरेव च ।। १४९ ।।
कीर्त्तिः कामप्रिया देवी कीर्त्याकीर्तिविवर्द्धिनी ।
सद्योमांससमा लब्धा सद्यश्छिन्नासि शङ्करा ।। १५० ।।
दक्षिणा चोत्तरा पूर्वा पश्चिमादिक् तथैव च ।
अग्नि नैर्ऋति वायव्या ईशान्यादिक् तथा स्मृता ।। १५१ ।।
ऊर्ध्वाङ्गाधोगता श्वेता कृष्णा रक्ता च पीतका ।
चतुर्वर्गा चतुर्वर्णा चतुर्मात्रात्मिकाक्षरा ।। १५२ ।।
चतुर्मुखी चतुर्वेदा चतुर्विद्या चतुर्मुखा ।
चतुर्गुणा चतुर्माता चतुर्वर्गफलप्रदा ।। १५३ ।।
धात्री विधात्री मिथुना नारी नायक वासिनी ।
सुरा मुदा मुदवती मोदिनी मेनकात्मजा ।। १५४ ।।
ऊर्ध्वकाली सिद्धिकाली दक्षिणा कालिका शिवा ।
नील्या सरस्वती सा त्वं बगला छिन्नमस्तका ।। १५५ ।।
सर्वेश्वरी सिद्धिविद्या परा परमदेवता ।
हिङ्गला हिङ्गलाङ्गी च हिङ्गलाघरवासिनी ।। १५६ ।।
हिङ्गलोत्तमवर्णाभा हिङ्गला भरणा च सा ।
जाग्रती च जगन्माता जगदीश्वरल्लभा ।। १५७ ।।
जनार्दनप्रिया देवी जययुक्ता जयप्रदा ।
जगदानन्दकारी च जगदाह्लादकारिणी ।। १५८ ।।
ज्ञान-दानकरी यज्ञा जानकी जनकप्रिया ।
जयन्ती जयदा नित्या ज्वलदग्निसमप्रभा ।। १५९ ।।
विद्याधरा च बिम्बोष्ठी कैलासाचलवासिनी ।
विभवा वडवाग्निश्च अग्निहोत्रफलप्रदा ।। १६० ।।
मन्त्ररूपा परादेवी तथैव गुरुरूपिणी ।
गया गङ्गा गोमती च प्रभासा पुष्कराऽपि च ।। १६१ ।।
विन्ध्याचलरता देवी विन्ध्याचलनिवासिनी ।
बहू बहुसुन्दरी च कंसासुरविनाशिनी ।। १६२ ।।
शूलिनी शूलहस्ता च वज्रा वज्रहराऽपि च ।
दुर्गा शिवा शान्तिकरी ब्रह्माणी ब्राह्मणप्रिया ।। १६३ ।।
सर्वलोकप्रणेत्री च सर्वरोगहराऽपि च ।
मङ्गला शोभना शुद्धा निष्कला परमाकला ।। १६४ ।।

विश्वेश्वरी विश्वमाता ललिता वसितानना ।
सदाशिवा उमा क्षेमा चण्डिका चण्डविक्रमा ।। १६५ ।।
सर्वदेवमयी देवी सर्वागमभयापहा ।
ब्रह्मेश-विष्णु-नमिता सर्वकल्याणकारिणी ।। १६६ ।।
योगिनी योगमाता व योगीन्द्र-हृदय-स्थिता ।
योगिजाया योगवती योगीन्द्रानन्दयोगिनी ।। १६७ ।।
इन्द्रादि-नमिता देवी ईश्वरी चेश्वरप्रिया ।
विशुद्धिदा भयहरा भक्त-द्वेषि-भयङ्करी ।। १६८ ।।
भववेषा कामिनी च भरुण्डाभयकारिणी ।
बलभद्रप्रियाकारा संसारार्णवतारिणी ।। १६९ ।।
पञ्चभूता सर्वभूता विभूतिर्भूतिधारिणी ।
सिंहवाहा महामोहा मोहपाशविनाशिनी ।। १७० ।।
मन्दुरा मदिरा मुद्रा मुद्रा-मुद्गर-धारिणी ।
सावित्री च महादेवी पर-प्रिया-निनायका ।। १७१ ।।
यमदूती च पिङ्गाक्षी वैष्णवी शङ्करी तथा ।
चन्द्रप्रिया चन्द्ररता चन्दनारण्यवासिनी ।। १७२ ।।
चन्दनेन्द्र-समायुक्ता चण्डदैत्यविनाशिनी ।
सर्वेश्वरी यक्षिणी च किराती राक्षसी तथा ।। १७३ ।।
महाभोगवती देवी महामोक्ष प्रदायिनी ।
विश्वहन्त्री विश्वरूपा विश्व-संहारकारिणी ।। १७४ ।।
धात्री च सर्वलोकानां हितकारणकामिनी ।
कमला सूक्ष्मदा देवी धात्री हरविनाशिनी ।। १७५ ।।
सुरेन्द्रपूजिता सिद्धा महातेजोवतीति च ।
परारूपवती देवी त्रैलोक्याकर्षकारिणी ।। १७६ ।।
इति ते कथितं देवि ! पीतानामसहस्रकम् ।
पठेद् वा पाठयेद् वाऽपि सर्वसिद्धिर्भवेत् प्रिये ! ।।१७७।।
इति मे विष्णुना प्रोक्तं महास्तम्भकरं परम् ।
प्रातःकाले च मध्याह्ने सन्ध्याकाले च पार्वति ! ।।१७८।।
एकचित्तः पठेदेतत् सर्वसिद्धिर्भविष्यति ।
एकवारं पठेद् यस्तु सर्वपापक्षयो भवेत् ।। १७९ ।।
द्विवारं प्रपठेद्यस्तु विघ्नेश्वरसमो भवेत् ।
त्रिवारं पठनाद् देवि ! सर्व सिध्यति सर्वथा ।। १८० ।।
स्ववस्याऽस्य प्रभावेण साक्षाद् भवति सुव्रते ! ।
मोक्षार्थी लभते मोक्षं धनार्थी लभते धनम् ।। १८१ ।।
विद्यार्थी लभते विद्यां तर्क व्याकरणान्विताम् ।
महित्वं वत्सरान्ताच्च शत्रुहानिः प्रजायते ।। १८२ ।।
क्षोणीपतिर्वशस्तस्य स्मरणे सदृशो भवेत् ।
यः पठेत् सर्वदा भक्त्या श्रेयस्तु भवति प्रिये ! ।। १८३ ।।
गणाध्यक्षप्रतिनिधिः कविकाव्यपरो वरः ।
गोपनीयं प्रयत्नेन जननीजारवत्सदा ।। १८४ ।।
हेतुयुक्तो भवेन्नित्यं शक्तियुक्तः सदा भवेत् ।
य इदं पठते नित्यं शिवेन सदृशो भवेत् ।। १८५ ।।
जीवन् धर्मार्थभोगी स्यान्मृतो मोक्षपतिर्भवेत् ।
सत्यं सत्यं महादेवि ! सत्यं सत्यं न संशयः ।। १८६ ।।
स्तवस्यास्य प्रभावेण देवेन सह मोदते ।
सुचित्ताश्च सुराः सर्व स्तवराजस्य कीर्त्तनात् ।। १८७ ।।
पीताम्बरपरीधाना पीतगन्धानुलेपना ।
परमोदयकीर्तिः स्यात् परतः सुरसुन्दरि ! ।। १८८ ।।

अथ पीताम्बरोपनिषत्

ॐ अथ हैनां ब्रह्मरन्ध्रे सुभगां ब्रह्मास्त्रस्वरूपिणीमाप्नोति । ब्रह्मास्त्रां महाविद्यां शाम्भवीं सर्वस्तम्भकरीं सिद्धां चतुर्भुजां दक्षाभ्यां कराभ्यां मुद्गरपाशौ वामाभ्यां शत्रूजिह्वा वज्रे दधानां पीतवाससं पीतालङ्कारसम्पन्नां दृढीभूतपीनोन्नतपयोधरयुग्माढ्यां तप्तकार्तस्वरकुण्डलद्वयविराजितमुखाम्भोजां ललाटपट्टोल्लसत्पीतचन्द्रार्धमनुबिभ्रतीमुद्यद्दिवाकरोद्योतां स्वर्णसिंहासनमध्यकमलसंस्थां धिया सञ्चिन्त्य तदुपरि त्रिकोण-षट्कोण-वसुपत्रवृत्तान्तः षोडशदलकमलोपरि-भूबिम्बत्रयमनुसन्धाय तत्राद्ययोन्यन्तरे देवीमाहूय ध्यायेत् ।

योनिं जगद्योगिं समायमुच्चार्यं शिवान्ते भूमाग्रबिन्दुमिन्दुखण्डमग्निबीजं ततो वरुणाङ्कगुणार्णगत्रियुतं स्थिरामुखि इति सम्बोध्य सर्वदुष्टानामिदं चाभाष्य वाचमिती मुखमिती पदमिति स्तम्भयेति वोच्चार्यं जिह्वां वैशारदीं कीलयेति बुद्धिं विनाशयेति प्रोच्चार्यं भूमायां वेदाद्यं ततो यज्ञभूगुहायां योजयेत्। स महास्तम्भेश्वरः सर्वेश्वरः । स सेनास्तम्भं करोति । किं बहुना विवस्वद्धृतिस्तम्भकर्ता सर्ववातस्तम्भकर्तेति । किं दिवाकर्षयति । रप सर्वविघ्नेश्वरः सर्वमन्त्रेश्वरो भूत्वा पूजाया आवर्तनं त्रैलोक्यस्तम्भिन्याः कुर्यात् ।

अङ्गमाद्यं द्वारतो गणेशं बटुकं योगिनीं क्षेत्राधीशं च पूर्वादिकमभ्यर्च्च्य गुरुपङ्क्तिमीशासुरान्तमन्तः प्राच्यादौ क्रमानुगता बगला स्तम्भिनी जृम्भिणी मोहिनी वश्या अचला चला दुर्धरा अकल्मषा आधारा कल्पना कालकर्षिणी भ्रमरिका मदगमना भोगा योगिका एता ह्यष्टदलानुगताः पूज्याः ।

ब्राह्मी माहेश्वरी कौमारी वैष्णवी वाराही नारसिंही चामुण्डा महालक्ष्मीश्च । षड्योनिगर्भान्ता डाकिनी-राकिनी-

लाकिनी-काकिनी-शाकिनी-हाकिनी वेदाद्यस्थिरमायाद्याः समभ्यर्च्य शक्राग्नि-यम-निर्ऋति-वरुण-वायव्य धनदेशान प्रजापति नागेशाः परिवाराभिमताः स्थिरादिवेदाद्याः सवाहनाः सदस्त्रका बाह्यतोऽभ्यर्च्यतां योनिं रति-प्रीति मनोभवा एताः सर्वाः समाः पीतांशुका ध्येयाः । तदन्तमूलायां बलादिषोडशानुगताः पूज्याः नीराजनैः । स हैश्वर्ययुक्तो भवति ।

य एनां ध्यायति स वाग्मी भवति । सोऽमृतमश्नुते । सर्वसिद्धिकर्ता भवति । सृष्टि-स्थिति-संहारकर्ता भवति । स सर्वेश्वरी भवति । स तु ऋद्धीश्वरो भवति । स शाक्तः स वैष्णवः स गणयः स शैवः । स जीवन्मुक्तो भवति । स संन्यासी भवति । न्यसनं न्यासः । सम्यङ् न्यास संन्यासः । न तु मुण्डितमुण्डः । षट्त्रिंशदस्त्रेश्वरो भवेत् सौभाग्यार्चनेनेति प्रोतं वेद । ॐ शिवम् ।

इति बगलोपासनपद्धती पीताम्बरोपनिषत् समाप्ता।

मातर्योनिसहस्रेषु येषु येषु व्रजाम्यहम् ।
तेषु तेष्वचला भक्तिरस्तु मे सर्वदा शिवे ॥

यह प्रार्थना कर अर्घ्यपात्र उठाकर देव्यपराधक्षमापन स्तोत्र पढ़ें-

देव्यपराधक्षमापनस्तोत्रम्

न मन्त्रं नो यन्त्रं तदपि च न जाने स्तुतिमहो
न चाह्वानं ध्यानं तदपि च न जाने स्तुतिकथाः ।
न जाने मुद्रास्ते तदपि च न जाने विलपनं
परं जाने मातस्त्वदनुसरणं क्लेशहरणम् ॥ १ ॥
विधेरज्ञानेन द्रविणविरहेणालसतया
विधेयाशक्यत्वात्तव चरणयोर्याच्युतिरभूत् ।
तदेतत्क्षन्तव्यं जननि सकलोद्धारिणि शिवे
कुपुत्रो जायेत क्वचिदपि कुमाता न भवति ॥ २ ॥
पृथिव्यां पुत्रास्ते जननि बहवः सन्ति सरलाः
परं तेषां मध्ये विरलतरलोऽहं तव सुतः ।
मदीयोऽयं त्यागः समुचितमिदं नो तव शिवे
कुपुत्रो जायेत क्वचिदपि कुमाता न भवति ॥ ३ ॥
जगन्मातर्मातस्तव चरणसेवा न रचिता
न वा दत्तं देवि द्रविणमपि भूयस्तव मया ।
तथापि त्वं स्नेहं मयि निरुपमं यत्प्रकुरुषे
कुपुत्रो जायेत क्वचिदपि कुमाता न भवति ॥ ४ ॥
परित्यक्त्वा देवान् विविधविधिसेवाकुलतया
मया पञ्चाशीतेरधिकमुपनीते तु वयसि ।
इदानीं चेन्मातस्तव यदि कृपा नापि भविता
निरालम्बो लम्बोदरजननि कं यामि शरणम् ॥ ५ ॥
श्वपाको जल्पाको भवति मधुपाकोपमगिरा
निरातङ्को रङ्को विहरति चिरं कोटिकनकैः ।
तवापर्णे कर्णे विशति मनुवर्णे फलमिदं
जनः को जानीते जननि जपनीयं जपविधौ ॥ ६ ॥
चिताभस्मालेपो गरलमशनं दिक्पटधरो
जटाधारी कण्ठे भुजगपतिहारी पशुपतिः ।
कपाली भूतेशो भजति जगदीशैकपदवीं
भवानि त्वत्पाणिग्रहणपरिपाटीफलमिदम् ॥ ७ ॥
न मोक्षस्याकाङ्क्षा भवविभववाञ्छापि च न मे
न विज्ञानापेक्षा शशिमुखि सुखेच्छऽपि न पुनः ।
अतस्त्वां संयाचे जननि जननं यातु मम वै
मृडानी रुद्राणी शिव शिव भवानीति जपतः ॥ ८ ॥
नाराधितासि विधिना विविधोपचारैः
किं रुक्षचिन्तनपरैर्न कृतं वचोभिः ।
श्यामे त्वमेव यदि किञ्चन मय्यनाथे
धत्से कृपामुचितमम्ब परं तवैव ॥ ९ ॥
आपत्सु मग्नः स्मरणं त्वदीयं
करोमि दुर्गे करुणार्णवेशि ।
नैतच्छठत्वं मम भावयेथाः
क्षुधातृषार्ता जननीं स्मरन्ति ॥ १० ॥
जगदम्ब विचित्रमत्र किं परिपूर्णा करुणास्ति चेन्मयि ।
अपराधपरम्परावृतं, न हि माता समुपेक्षते सुतम् ॥ ११ ॥
मत्समः पातकी नास्ति पापघ्नी त्वत्समा न हि ।
एवं ज्ञात्वा महादेवि, यथायोग्यं तथा कुरु ॥ १२ ॥
यदक्षरंपदभ्रष्टं मात्राहीनं च यद्भवेत् ।
तत्सर्वं क्षम्यतां देवि प्रसीद परमेश्वरि ॥ १३ ॥

इति श्री मच्छङ्कराचार्य प्रणीतं देव्यपराधक्षमापनस्तोत्रम् ।

ॐ पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदच्यते । पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते । ॐ शान्तिः शान्तिः शान्तिः ।
काञ्चन पीठ निविष्ठां सादरमुनिवर वर्णितप्रभावाम् ।
करुणापूरित नयनां श्री बगलां पीताम्बरां वन्दे ॥

यह कह कर श्री गुरुदेव को प्रणाम करें । इसके बाद भक्तों

the Goddess with yellow flowers to the lotus feets and recites the *mantra* gets *siddhi*, Her *yantra* is the *yantra* of all *yantras*; the *mantra* gives the practitioner success quickly, conquer the three worlds.

He hails to the Mother Śrī Ḃagaḷā Laḷitā, who destroys several of named people, the paralyser of the tongues of cruel kings, pacifier of the minds trembling with anxiety like the deer, attracter of the good, fortune, merciful, pure nectar like who causes causation of death by the Great Mother.

He prays to the Mother saying that he Her servant seeking refuge in Her so that She protects him/her in war and in battle.

He/She worships the Goddess who is the form of Bhairavī, Kāḷī, Vijayā, Vārāhī, Viśva, Sraya, Śrīvidyā, the guardian of heaven.

He/She should never give this to those who are not devoted to the Guru and the Goddess.

Appendix E

Śrī Bagaḷāmukhī Sahasranāma Stotram

श्री विष्णु शंकर संवादांतील

अथ बगलासहस्रनामस्तोत्रम्

सुरालय–प्रधाने तु देव–देवं महेश्वरम् ।
शैलाधिराज–तनया सङ्ग्रहे तमुवाच ह ।। १ ।।

श्रीदेव्युवाच

परमेष्ठिन् ! परंधाम ! प्रधान ! परमेश्वर ! ।
नाम्नां सहस्रं बगलामुख्याश्च ब्रूहि वल्लभ ! ।। २ ।।

ईश्वर उवाच

शृणु देवि ! प्रवक्ष्यामि नामधेयं सहस्रकम् ।
परब्रह्मास्त्र–विद्यायाश्चतुर्वर्ग–फलप्रदम् ।। ३ ।।
गुह्याद् गुह्यतरं देवि ! सर्वसिद्धैक–वन्दितम् ।
अतिगुप्ततरा विद्या सर्वतन्त्रेषु गोपिता ।। ४ ।।
विशेषतः कलियुगे महासिद्धयौघदायिनी ।
गोपनीयं गोपनीयं गोपनीयं प्रयत्नतः ।। ५ ।।
अप्रकाश्यमिदं सत्यं स्वयोनिरिव सुव्रते ! ।
रोधिनी–विघ्न–सङ्घानां मोहिनी–परयोषिताम् ।। ६ ।।
स्तम्भिनी राजसैन्यानां वादिनी परवादिनाम् ।
पुरा चैकार्णवे घोरे काले परमभैरवः ।। ७ ।।
सुन्दरी–सहितो देवः केशवः क्लेशनाशनः ।
उरगासनमासीनो योगनिद्राग् पागमत् ।। ८ ।।
निद्राकाले च ते काले मया प्रोक्तः सनातनः ।
महास्तम्भकरं देवि ! स्तोत्रं वा शतनामकम् ।। ९ ।।
सहस्रनाम परमं वद देवस्य कस्यचित् ।

श्रीभगवानुवाच

शृणु शङ्करदेवेश ! परमाति–रहस्यकम् ।। १० ।।
अजोऽहं यत्प्रसादेन विष्णुः सर्वेश्वरेश्वरः ।
गोपनीयं प्रयत्नेन प्रकाशात् सिद्धि–हानिकृत् ।। ११ ।।

विनियोगः

ॐ अस्य श्रीपीताम्बरी–सहस्रनाम–स्तोत्रमन्त्रस्य भगवान्
सदाशिवऋषिः अनुष्टुप्छंदः श्रीजगद्वश्यकरी पीताम्बरी
देवता सर्वाभीष्टसिद्ध्यर्थे जपे विनियोगः ।

ध्यानम्

पीताम्बर–परीधानां पीनोन्नत–पयोधराम् ।
जटा–मुकुट शोभाढ्यां पीतभूमिसुखासनाम् ।। १२ ।।

शत्रोर्जिह्वां मुद्गरं च बिभ्रतीं परमां कलाम् ।
सर्वागम-पुराणेषु विख्यातां भुवनत्रये ॥ १३ ॥
सृष्टि-स्थिति-विनाशानामादिभूतां महेश्वरीम् ।
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हिङ्गलोत्तमवर्णाभा हिङ्गला भरणा च सा ।
जाग्रती च जगन्माता जगदीश्वरल्लभा ।। १५७ ।।
जनार्दनप्रिया देवी जययुक्ता जयप्रदा ।
जगदानन्दकारी च जगदाह्लादकारिणी ।। १५८ ।।
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सिंहवाहा महामोहा मोहपाशविनाशिनी ।। १७० ।।
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सावित्री च महादेवी पर-प्रिया-निनायका ।। १७१ ।।
यमदूती च पिङ्गाक्षी वैष्णवी शङ्करी तथा ।
चन्द्रप्रिया चन्द्ररता चन्दनारण्यवासिनी ।। १७२ ।।
चन्दनेन्द्र-समायुक्ता चण्डदैत्यविनाशिनी ।
सर्वेश्वरी यक्षिणी च किराती राक्षसी तथा ।। १७३ ।।
महाभोगवती देवी महामोक्ष प्रदायिनी ।
विश्वहन्त्री विश्वरूपा विश्व-संहारकारिणी ।। १७४ ।।
धात्री च सर्वलोकानां हितकारणकामिनी ।
कमला सूक्ष्मदा देवी धात्री हरविनाशिनी ।। १७५ ।।
सुरेन्द्रपूजिता सिद्धा महातेजोवतीति च ।
परारूपवती देवी त्रैलोक्याकर्षकारिणी ।। १७६ ।।
इति ते कथितं देवि ! पीतानामसहस्रकम् ।
पठेद् वा पाठयेद् वाऽपि सर्वसिद्धिर्भवेत् प्रिये ! ।।१७७।।
इति मे विष्णुना प्रोक्तं महास्तम्भकरं परम् ।
प्रातःकाले च मध्याह्ने सन्ध्याकाले च पार्वति ! ।।१७८।।
एकचित्तः पठेदेतत् सर्वसिद्धिर्भविष्यति ।
एकवारं पठेद् यस्तु सर्वपापक्षयो भवेत् ।। १७९ ।।
द्विवारं प्रपठेद्यस्तु विघ्नेश्वरसमो भवेत् ।
त्रिवारं पठनाद् देवि ! सर्व सिध्यति सर्वथा ।। १८० ।।
स्ववस्याऽस्य प्रभावेण साक्षाद् भवति सुव्रते ! ।
मोक्षार्थी लभते मोक्षं धनार्थी लभते धनम् ।। १८१ ।।
विद्यार्थी लभते विद्यां तर्क व्याकरणान्विताम् ।
महित्वं वत्सरान्ताच्च शत्रुहानिः प्रजायते ।। १८२ ।।
क्षोणीपतिर्वशस्तस्य स्मरणे सदृशो भवेत् ।
यः पठेत् सर्वदा भक्त्या श्रेयस्तु भवति प्रिये ! ।। १८३ ।।
गणाध्यक्षप्रतिनिधिः कविकाव्यपरो वरः ।
गोपनीयं प्रयत्नेन जननीजारवत्सदा ।। १८४ ।।
हेतुयुक्तो भवेन्नित्यं शक्तियुक्तः सदा भवेत् ।
य इदं पठते नित्यं शिवेन सदृशो भवेत् ।। १८५ ।।
जीवन् धर्मार्थभोगी स्यान्मृतो मोक्षपतिर्भवेत् ।
सत्यं सत्यं महादेवि ! सत्यं सत्यं न संशयः ।। १८६ ।।
स्तवस्यास्य प्रभावेण देवेन सह मोदते ।
सुचित्ताश्च सुराः सर्व स्तवराजस्य कीर्त्तनात् ।। १८७ ।।
पीताम्बरपरीधाना पीतगन्धानुलेपना ।
परमोदयकीर्तिः स्यात् परतः सुरसुन्दरि ! ।। १८८ ।।

अथ पीताम्बरोपनिषत्

ॐ अथ हैनां ब्रह्मरन्ध्रे सुभगां ब्रह्मास्त्रस्वरूपिणीमाप्नोति । ब्रह्मास्त्रां महाविद्यां शाम्भवीं सर्वस्तम्भकरीं सिद्धां चतुर्भुजां दक्षाभ्यां कराभ्यां मुद्गरपाशौ वामाभ्यां शत्रूजिह्वा वज्रे दधानां पीतवाससं पीतालङ्कारसम्पन्नां दृढीभूतपीनोन्नतपयोधरयुग्माढ्यां तप्तकार्तस्वरकुण्डलद्वयविराजितमुखाम्भोजां ललाटपट्टोल्लसत्पीतचन्द्रार्धमनुबिभ्रतीमुद्यद्दिवाकरोद्योतां स्वर्णसिंहासनमध्यकमलसंस्थां धिया सञ्चिन्त्य तदुपरि त्रिकोण-षट्कोण-वसुपत्रवृत्तान्तः षोडशदलकमलोपरिभूबिम्बत्रयमनुसन्धाय तत्राद्ययोन्यन्तरे देवीमाहूय ध्यायेत् ।

योनिं जगद्योगिं समायमुच्चार्यं शिवान्ते भूमाग्रबिन्दुमिन्दुखण्डमग्निबीजं ततो वरुणाङ्कगुणार्णगत्रियुतं स्थिरामुखि इति सम्बोध्य सर्वदुष्टानामिदं चाभाष्य वाचमिती मुखमिती पदमिति स्तम्भयेति वोच्चार्यं जिह्वां वैशारदीं कीलयेति बुद्धिं विनाशयेति प्रोच्चार्यं भूमायां वेदाद्यं ततो यज्ञभूगुहायां योजयेत्। स महास्तम्भेश्वरः सर्वेश्वरः । स सेनास्तम्भं करोति । किं बहुना विवस्वद्धृतिस्तम्भकर्ता सर्ववातस्तम्भकर्तेति । किं दिवाकर्षयति । रप सर्वविघ्नेश्वरः सर्वमन्त्रेश्वरो भूत्वा पूजाया आवर्तनं त्रैलोक्यस्तम्भिन्याः कुर्यात् ।

अङ्गमाद्यं द्वारतो गणेशं बटुकं योगिनीं क्षेत्राधीशं च पूर्वादिकमभ्यर्च्य गुरुपङ्क्तिमीशासुरान्तमन्तः प्राच्यादौ क्रमानुगता बगला स्तम्भिनी जृम्भिणी मोहिनी वश्या अचला चला दुर्धरा अकल्मषा आधारा कल्पना कालकर्षिणी भ्रमरिका मदगमना भोगा योगिका एता ह्यष्टदलानुगताः पूज्याः ।

ब्राह्मी माहेश्वरी कौमारी वैष्णवी वाराही नारसिंही चामुण्डा महालक्ष्मीश्च । षड्योनिगर्भान्ता डाकिनी-राकिनी-

लाकिनी-काकिनी-शाकिनी-हाकिनी वेदाद्यस्थिरमायाद्याः समभ्यर्च्य शक्राग्नि-यम-निर्ऋति-वरुण-वायव्य धनदेशान प्रजापति नागेशाः परिवाराभिमताः स्थिरादिवेदाद्याः सवाहनाः सदस्त्रका बाह्यतोऽभ्यर्च्यतां योनिं रति-प्रीति मनोभवा एताः सर्वाः समाः पीतांशुका ध्येयाः । तदन्तमूलायां बलादिषोडशानुगताः पूज्याः नीराजनैः । स हैश्वर्ययुक्तो भवति ।

य एनां ध्यायति स वाग्मी भवति । सोऽमृतमश्नुते । सर्वसिद्धिकर्ता भवति । सृष्टि-स्थिति-संहारकर्ता भवति । स सर्वेश्वरी भवति । स तु ऋद्धीश्वरो भवति । स शाक्तः स वैष्णवः स गणयः स शैवः । स जीवन्मुक्तो भवति । स संन्यासी भवति । न्यसनं न्यासः । सम्यङ् न्यास संन्यासः । न तु मुण्डितमुण्डः । षट्त्रिंशदस्त्रेश्वरो भवेत् सौभाग्यार्चनेनेति प्रोतं वेद । ॐ शिवम् ।

इति बगलोपासनपद्धती पीताम्बरोपनिषत् समाप्ता।

मातर्योनिसहस्रेषु येषु येषु व्रजाम्यहम् ।
तेषु तेष्वचला भक्तिरस्तु मे सर्वदा शिवे ।।

यह प्रार्थना कर अर्घ्यपात्र उठाकर देव्यपराधक्षमापन स्तोत्र पढ़ें-

देव्यपराधक्षमापनस्तोत्रम्

न मन्त्रं नो यन्त्रं तदपि च न जाने स्तुतिमहो
न चाह्वानं ध्यानं तदपि च न जाने स्तुतिकथाः ।
न जाने मुद्रास्ते तदपि च न जाने विलपनं
परं जाने मातस्त्वदनुसरणं क्लेशहरणम् ।। १ ।।
विधेरज्ञानेन द्रविणविरहेणालसतया
विधेयाशक्यत्वात्तव चरणयोर्याच्युतिरभूत् ।
तदेतत्क्षन्तव्यं जननि सकलोद्धारिणि शिवे
कुपुत्रो जायेत क्वचिदपि कुमाता न भवति ।। २ ।।
पृथिव्यां पुत्रास्ते जननि बहवः सन्ति सरलाः
परं तेषां मध्ये विरलतरलोऽहं तव सुतः ।
मदीयोऽयं त्यागः समुचितमिदं नो तव शिवे
कुपुत्रो जायेत क्वचिदपि कुमाता न भवति ।। ३ ।।
जगन्मातर्मातस्तव चरणसेवा न रचिता
न वा दत्तं देवि द्रविणमपि भूयस्तव मया ।
तथापि त्वं स्नेहं मयि निरुपमं यत्प्रकुरुषे
कुपुत्रो जायेत क्वचिदपि कुमाता न भवति ।। ४ ।।
परित्यक्त्वा देवान् विविधविधिसेवाकुलतया
मया पञ्चाशीतेरधिकमुपनीते तु वयसि ।
इदानीं चेन्मातस्तव यदि कृपा नापि भविता
निरालम्बो लम्बोदरजननि कं यामि शरणम् ।। ५ ।।
श्वपाको जल्पाको भवति मधुपाकोपमगिरा
निरातङ्को रङ्को विहरति चिरं कोटिकनकैः ।
तवापर्णे कर्णे विशति मनुवर्णे फलमिदं
जनः को जानीते जननि जपनीयं जपविधौ ।। ६ ।।
चिताभस्मालेपो गरलमशनं दिक्पटधरो
जटाधारी कण्ठे भुजगपतिहारी पशुपतिः ।
कपाली भूतेशो भजति जगदीशैकपदवीं
भवानि त्वत्पाणिग्रहणपरिपाटीफलमिदम् ।। ७ ।।
न मोक्षस्याकाङ्क्षा भवविभववाञ्छापि च न मे
न विज्ञानापेक्षा शशिमुखि सुखेच्छाऽपि न पुनः ।
अतस्त्वां संयाचे जननि जननं यातु मम वै
मृडानी रुद्राणी शिव शिव भवानीति जपतः ।। ८ ।।
नाराधितासि विधिना विविधोपचारैः
किं रुक्षचिन्तनपरैर्न कृतं वचोभिः ।
श्यामे त्वमेव यदि किञ्चन मय्यनाथे
धत्से कृपामुचितमम्ब परं तवैव ।। ९ ।।
आपत्सु मग्नः स्मरणं त्वदीयं
करोमि दुर्गे करुणार्णवेशि ।
नैतच्छठत्वं मम भावयेथाः
क्षुधातृषार्ता जननीं स्मरन्ति ।। १० ।।
जगदम्ब विचित्रमत्र किं परिपूर्णा करुणास्ति चेन्मयि ।
अपराधपरम्परावृतं, न हि माता समुपेक्षते सुतम् ।। ११ ।।
मत्समः पातकी नास्ति पापघ्नी त्वत्समा न हि ।
एवं ज्ञात्वा महादेवि, यथायोग्यं तथा कुरु ।। १२ ।।
यदक्षरंपदभ्रष्टं मात्राहीनं च यद्भवेत् ।
तत्सर्वं क्षम्यतां देवि प्रसीद परमेश्वरि ।। १३ ।।

इति श्री मच्छङ्कराचार्य प्रणीतं देव्यपराधक्षमापनस्तोत्रम् ।

ॐ पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदच्यते । पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते । ॐ शान्तिः शान्तिः शान्तिः ।

काञ्चन पीठ निविष्ठां सादरमुनिवर वर्णितप्रभावाम् ।
करुणापूरित नयनां श्री बगलां पीताम्बरां वन्दे ।।

यह कह कर श्री गुरुदेव को प्रणाम करें । इसके बाद भक्तों

को प्रसाद वितरण करें । श्री पीताम्बरारूप होकर सुखपूर्वक विहार करें ।

पुष्पाञ्जलि एवं प्रदक्षिणादि

हाथ में पुष्प लेकर निम्न मन्त्रों को पढें -

ॐ यज्ञेन यज्ञमयजन्त देवास्तानि धर्म्माणिप्रथमान्यासन् । ते हनाकम्महिमानः सचन्त यत्र पूर्वे साध्याः सन्ति देवाः । ॐ राजाधिराजाय प्रसह्य साहिने । नमो वयं वैश्रवणाय कुर्महे । स मे कामान् कामकामाय मह्यं। कामेश्वरो वैश्रवणो ददातु। कुबेराय वैश्रवणाय महाराजाय नमः । ॐ स्वस्ति साम्राज्यं भौज्यं स्वाराज्यं वैराज्यं पारमेष्ठयं राज्यं महाराज्यमाधिपत्यमयं समन्तपर्यायी स्यात्सार्वभौमः सर्वायुष आन्तादापरार्धात् । पृथिव्यै समुद्रपर्यन्ताया एकराडिति तदप्येष श्लोकोऽभिगीतो मरुतः परिवेष्यतारी मरुत्तभ्यावसन्गृहे,-आविक्षितस्य कामप्रे विश्वेदेवाः सभासद इति। ॐ विश्वतश्चक्षुरुत विश्वतोमुखो विश्वतो वाहुरुतविश्वतस्प्पात्। सम्बाहुभ्यांधमति सम्पतत्रैर्द्यावाभूमी जनयन्देव एकः । ॐ कुलकुमायै विद्महेपीताम्बरायै धीमहि तन्नो बगला प्रचोदयात् । नानाविधानि पुष्पाणि यथाकालोद्भवानि च । पुष्पांजलिं मया दत्तं गृहाण बगलामुखी ।

पुष्पांजलि अर्पण कर योनिमुद्रा से नमस्कार कर प्रदक्षिणा करें -

ॐ सप्तास्यासन् इत्यादि यानि कानि च पापानि जन्मान्तरकृतानि च । तानि तानि विनश्यन्ति प्रदक्षिणे पदे पदे ।

इसके अनन्तर सभी आवरण-देवताओं की क्रम से श्री भगवती के अंङ्ग में लय-भावना करें और निम्न प्रार्थना करें -

ॐ यद्दत्तं भक्तिभावेन पत्रं पुष्पं फलं जलम् ।
निवेदितं च नैवेद्यं तद्गृहाणाऽनुकम्पया ।।
आवाहनं न जानामि न जानामि विसर्जनम् ।
पूजामर्चां न जानामि त्वं गतिः परमेश्वरि ।।
कर्मणा मनसा वाचा ततो नान्यद् गतिर्मम ।
अन्तश्चरेण भूतानां द्रष्ट्री त्वं परमेश्वरि ।।

Appendix F

Śrī Bagalā Ārati

श्री पीताम्बरा माँ की आरती

जय पीताम्बरधारिणि जय सुखदे वरदे, मातर्जय सुखदे वरदे ।
भक्तजनानां क्लेशं भक्तजनानां क्लेशं सततं दूर करे ।।
जय देवि जय देवि ।। १ ।।

असुरैः पीडितदेवास्तव शरणं प्राप्ताः, मातस्तवशरणं प्राप्ताः ।
धृत्वा कौर्मशरीरं धृत्वा कौर्मशरीरं दूरीकृतदुःखम् ।।
जय देवि जय देवि ।। २ ।।

मुनिजनवन्दितचरणे जय विमले बगले, मातर्जय विमले बगले ।
संसारार्णवभीतिं संसारार्णवभीतिं नित्यं शान्तकरे ।।
जय देवि जय देवि ।। ३ ।।

नारदसनकमुनीन्द्रैर्ध्यातं पदकमलं मातर्ध्यातं पदकमलम् ।
हरिहरद्रुहिणसुरेन्द्रैः हरिहरद्रुहिणसुरेन्द्रैः सेवितपदयुगलम् ।।
जय देवि जय देवि ।। ४ ।।

काञ्चनपीठनिविष्टे मुद्गरपाशयुते, मातर्मुद्गरपाशयुते ।
जिह्वावज्रसुशोभित जिह्वावज्रसुशोभित पीतांशुकलसिते ।।
जय देवि जय देवि ।। ५ ।।

बिन्दुत्रिकोणषडस्त्रैरष्टदलोपरिते, मातरष्टदलोपरिते ।
षोडशदलगतपीठं षोडशदलगतपीठं भूपुरवृत्तयुतम् ।।
जय देवि जय देवि ।। ६ ।।

इत्थं साधकवृन्दश्चिन्तयते रूपं, मातरिचन्तयतेरूपम् ।
शत्रुविनाशकबीजं शत्रुविनाशकबीजं धृत्वा हृत्कमले ।।
जय देवि जय देवि ।। ७ ।।
अणिमादिकबहुसिद्धिं लभते सौख्ययुतां, मातर्लभते सौख्ययुताम् ।
भोगान्भुक्त्वा सर्वान्, भोगान्भुक्त्वा सर्वान्, गच्छति विष्णुपदम् ।।
जय देवि जय देवि ।। ८ ।।
पूजाकाले कोऽपि आर्तिक्यं पठते, मातरार्तिक्यं पठते ।
धनधान्यादिसमृद्धो धनधान्यादिसमृद्धः सान्निध्यं लभते ।।
जय देवि जय देवि ।। ९ ।।

बगला स्तुतिः

भज बगलाम्बां स्मर बगलाम्बां नमः बगलाम्बां मन्दमते ।
यमगृह-शासन-भूरि-विलोडनरक्षणकरणे कोऽपि न ते ।। १ ।। भज बगलाम्बां०
गृहिणी - भगिनी-तनया-सोदर-मित्र - कुलादिक - द्रव्यकृते ।
तव नहि कोऽपि त्रिनयन-रमणिः चरण - सरोरुह - ध्यानरते ।। २ ।। भज बगलाम्बां०
जन्म गृहीत्वा यदि ह्यविधेयं त्वद्गणमित्वा किं न कृतम्?
दुरित-कुलाचल-पक्ष वियोजन पुण्य-महायुध-मुन्यमृतम् ।। ३ ।। भज बगलाम्बां०
द्रविणं कस्य व्रीडन-हेतु-र्निखिलो लोको नहि यत्तृप्तः ।
साक्षाद् दयिता संक्षयहेतु पृष्ठे कस्मात् व्रजसि तयोस्त्वम्? ।। ४ ।। भज बगलाम्बां०
भूरि विचार्यं त्वमलं शास्त्रं लब्धः किं तेऽप्यर्धकपर्दः ।
श्रमयसि घिषणां मूढ ! किमर्थं ? भज बगलाम्बां त्यज भव-भोगम् ।। ५ ।। भज बगलाम्बां०
काश्यामम्बर - परिवृतवेशो दण्डी - कुण्डी - लुञ्चित - केशः ।
प्रवदसि तत्त्वं हृदि - कृतमहिलो व्रतिनः केयं तव दुर्लीला ।। ६ ।। भज बगलाम्बां०
दृश्यो द्रष्टा दृष्टः साधन - मेतत् त्रितयं यस्य तु विषयः ।
ज्ञेयः साक्षी तत्त्रयरहितो द्रष्टुर्दृष्टे नहि परिलोपः ।। ७ ।। भज बगलाम्बां०
संसारानल - भरजित - देहः कथमपि शान्तिं नहि चेत् व्रजसि ।
अतिशय - शीतल - पुण्य-हिमाचल - संभव - वल्लीमय - प्रिय देवीम् ।। ८ ।। भज बगलाम्बां०
तव नहि किञ्चित् त्वं नहि कस्या प्यमल - सनातनरूपं त्वञ्च ।
धिषणासङ्गाध्यर्थं पश्यसि अभिनवरूपं मूढ ! किमर्थम् ? ।। ९ ।। भज बगलाम्बां०
निभृता गङ्गा तटशमयित्री रथ्या वस्त्रैर्नहि कृतकन्थै ।
श्छदनैर्द्रूणां क्षुधममलं स्यात् किमिति धनाढ्यं भजसि मदान्धम् ? ।। १० ।। भज बगलाम्बां०
अन्तर्यामी तव सुखकारी नो चेदन्यः कः सुखकारी ।
सर्वत्राऽयं पद्मे नियमः सोऽयं कस्मान्न हिते रहितः ।। ११ ।। भज बगलाम्बां०
कृतमपि सुकृतं किं फलदं स्यात् यदि न त्रात्री मुद्गरधातृ
कृतमप्यकृतं नहि फलदं स्यात् यदि सा गोप्त्री त्रिभुवनधात्री ।। १२ ।। भज बगलाम्बां०
कुरु निजकर्म त्यज दुर्व्यसनं व्यसनी भव रे परमेश्वर्याम् ।
भव हि जनेऽस्मिन् त्वं शुभवक्ता भव त्वमधिकः शुभकरवादी ।। १३ ।। भज बगलाम्बां०

सकलो गुप्तस्तिष्ठतु तावत् किं ते गुह्यमगुह्यसमानम् ।
गुह्यं सत्यं यत्तु तदेव धृतहररमणी चरणसरोजम् ।। १४ ।। भज बगलाम्बां०
कोऽयं लोकः कस्त्वं भूतः ? केयं लीला विषयविलीना ।
जन्मनि जन्मनि तस्यां लीनः स्मरसि कथं नहि भुवनाधीशाम् ।। १५ ।। भज बगलाम्बां०
पूर्व जन्मनि कस्त्वं जातोऽप्यग्रे जन्मनि कस्त्वं भविता ।
संप्रति जन्मनि नश्वरदेहे किमिति कुगर्वं कुरुषे मूढ ! ।। १६ ।। भज बगलाम्बां०
वृद्धो जातो जरया ग्रस्तः कफयुत - लाला-घरघर कण्ठः ।
पश्यसि किं त्वं कस्य कुटुंबं भज शरणागत - मुद्गर धात्रीम् ।। १७ ।। भज बगलाम्बां०

बगलामुखीतन्त्रम्

बगलामुखी ध्यानम्

मध्ये सुधाब्धि-मणिमण्डप-रत्नवेद्यां
सिंहासनोपरिगतां परिपीतवर्णाम् ।
पीताम्बराभरण-माल्य-विभूषिताङ्गीं
देवीं स्मरामि घृत-मुद्गर-वैरिजिह्वाम् ।। १ ।।

सौवर्णासन-संस्थितां त्रिनयनां पीतांशुकोल्लासिनीं
हेमाभाङ्गरुचिं शशाङ्कमुकुटां सच्चम्पक-स्रग्युताम् ।
हस्तैर्मुद्गर-पाशबद्ध-रसनां संबिभ्रतीं भूषणै-
र्व्याप्ताङ्गीं बगलामुखीं त्रिजगतां संस्तम्भिनीं चिन्तये ।। २ ।।

जिह्वाग्रमादाय करेण देवीं
वामेन शत्रून् परिपीडयन्तीम् ।
गदाभिघातेन च दक्षिणेन
पीताम्बराढ्यां द्विभुजां नमामि ।। ३ ।।

मन्त्रोद्धारः

प्रणवं स्थिरमायां च ततश्च बगलामुखीम् ।
तदन्ते सर्वदुष्ठानां ततो वाचं मुखं पदम् ।। १ ।।
स्तम्भयेति ततो जिह्वां कीलयेति पदद्वयम् ।
बुद्धिं नाशय पश्चात्तु स्थिरमायां समालिखेत् ।। २ ।।
लिखेच्च पुनरोङ्कारं स्वाहेति पदमन्ततः ।
षट्त्रिंशदक्षरा विद्या सर्वसम्पत्करी मता ।। ३ ।।

बगलामुखीमन्त्रः

ॐ ह्लीं बगलामुखि ! सर्वदुष्टानां वाचं मुखं पदं स्तम्भय ।
जिह्वां कीलय बुद्धिं विनाशय ह्लीं ॐ स्वाहा ।।

यन्त्रोद्धारः

बिन्दुस्त्रिकोण-षट्कोण-वृत्ताऽष्टदलमेव च ।
वृत्तं च षोडशदलं यन्त्रं च भूपुरात्मकम् ॥

पुरश्चरणम्

पीताम्बरधरो भूत्वा पूर्वाशाभिमुखः स्थितः ।
लक्षमेकं जपेन्मन्त्रं हरिद्राग्रन्थिमालया ॥ १ ॥
ब्रह्मचर्यरतो नित्यं प्रयतो ध्यानतत्परः ।
प्रियङ्गुकुसुमेनाऽपि पीतपुष्पेन होमयेत् ॥ २ ॥

अपि च

जपमाला च देवेशि ! हरिद्राग्रन्थिसम्भवा ।
पीतासनसमारूढः पीतध्यानपरायणः ॥ १ ॥
पीतपुष्पार्चनं नित्यमयुतं जपमाचरेत् ।
तद्दशांशकृतो होमः पीतद्रव्यैः सुशोभनैः ॥ २ ॥

बगलामुखी गायत्रीमन्त्रः

ॐ बगलामुख्यै च विद्महे स्तम्भिन्यै च धीमहि ।
तन्नो देवी प्रचोदयात् ।
इति बगलामुखीतन्त्रं समाप्तम् ।

Appendix G

Śrī Bagaḷā Āvaraṇa Pūjā

आवरणपूजा

प्रथमावरणार्चनम्

यथा बिन्दुमध्ये-'ॐ 'ह्लीं' बगलामुखि ! सर्वदुष्टानां वाचं मुखं पदं स्तम्भय जिह्वां कीलय बुद्धिं विनाशय ह्लीं ॐ स्वाहा'। बगलामुखीदेव्यै नमः बगलामुखीदेव्यम्बां श्री पादुकां पूजयामि तर्पयामि नमः । देव्या वामे ऐं क्रों श्रीं क्रोधिन्यै नमः, क्रोधिन्यम्बां श्रीपादुकां पूजयामि नमः । देव्या दक्षिणे-ह्लीं स्तम्भिन्यै नमः स्तम्भिन्यम्बां श्रीपादुकां० । देव्या अग्रे ह्लीं रतिधामधारिण्यै नमः रतिधामधारिण्यम्बां श्रीपादुकां० । देव्या दक्षे ॐ उड्डीयानपीठाय नमः, उड्डीयानपीठदेव्यम्बां श्रीपादुकां० । देव्याः पश्चिमेपूर्णगिरिपीठाय नमः, पूर्णगिरिपीठदेव्यम्बां श्रीपादुकां पूजयामि० । देव्या उत्तरे-कामरूपपीठाय नमः, कामरूपपीठदेव्यम्बां श्रीपादुकां पूजयामि०। त्रिकोणाग्रे ॐ सं सत्त्वाय नमः, सत्त्वश्रीपादुकां० । ॐ रं रजसे नमः, रजःश्रीपादुकां पूजयामि० । ॐ तं तमसे नमः, तमःश्रीपादुकां पूजयामि० । त्रिकोणाद्बहिः वायव्यादि-ईशानान्ते-ॐ दिव्यौघाय नमः दिव्यौघःश्रीपादुकां पूजयामि० । ॐ सिद्धौघाय नमः सिद्धौघः श्रीपादुकां पूजयामि० । ॐ मानवौघाय नमः, मानवैघः श्रीपादुकां पूजयामि० । ॐ श्रीगुरुभ्यो नमः, गुरुश्रीपादुकां पूजयामि । ॐ परमगुरुभ्यो नमः । ॐ परमगुरुश्रीपादुकां पूजयामि० । ॐ परात्परगुरुभ्यो नमः, परात्परगुरुश्रीपादुकां पूजयामि० । ॐ परमेष्ठिगुरुभ्यो नमः, परमेष्ठिगुरुश्रीपादुकां पूजयामि० । त्रिकोणान्तः - अग्नीशासुर-वायव्याग्रे दिक्षु च षडङ्गं पूजयेत् । यथा-ॐ ह्लीं हृदयाय नमः, हृदयदेव्यम्बां श्रीपादुकां पूजयामि० । बगलामुखि शिरसे स्वाहा शिरः देव्यम्बां श्रीपादुकां पूजयामि० । सर्वदुष्टानां शिखायै वषट्, शिखादेव्यम्बां श्रीपादुकां पूजयामि । वाचं मुखं पदं स्तम्भय कवचाय हुम्, कवचदैव्यम्बां श्रीपादुकां पूजयामि० । जिह्वां कीलय नेत्रत्रयाय वौषट्, नेत्रत्रयदेव्यम्बां श्री पादुकां पूजयामि० बुद्धिं विनाशय ह्लीं ॐ स्वाहा अस्त्राय फट्, अस्त्रदेव्यम्बां श्रीपादुकां पूजयामि० । त्रिकोणस्था मातरः साङ्गाः सपरिवाराः सवाहनाः सायुधाः स-शक्तिकाः यथोपचारैः पूजिताः वरदाः सन्तु । 'ॐ श्रीबगलामुखींदेव्यै नमः' । इति सामान्यार्घ्येण जलमुत्सृजेत् ।

ॐ अभीष्टसिद्धिं मे देहि शरणागतवत्सले ।
भक्त्या समर्पये तुभ्यं प्रथमावरणार्चनम् ।।

इति मन्त्रेण पुष्पाञ्जलिं दद्यात् ।
इति प्रथमावरणार्चनम् ।

द्वितीयवरणार्चनम्

षट्कोणेषु देव्यग्रे-ॐ सुभगायै नमः, सुभगादेव्यम्बां श्रीपादुकां पूजयामि० । देव्या अग्निकोणे-ॐ भगसर्पिण्यै नमः भगसर्पिणीदेव्यम्बां श्रीपादुकां पूजयामि० नमः । देव्या ईशानकोणे-ॐ भगावहायै नमः, भगावहादेव्यम्बां श्रीपादुकां पूजयामि नमः । देव्याः पश्चिमे-ॐ भगमालिन्यै नमः, भगमालिनीदेव्यम्बां श्रीपादुकां पूजयामि० । देव्याः नैर्ऋत्यकोणे-ॐ भगशुद्धायै नमः, भगशुद्धादेव्यम्बां श्रीपादुका पूजयामि० । देव्याः वायव्यकोणे-ॐ भगनिपातिन्यै नमः, भगनिपातिनी-देव्यम्बां श्रीपादुकां पूजयामि० । षट्कोणस्था मातरः साङ्गाः सपरिवाराः सायुधाः सशक्तिकाः सवाहनाः यथोपचारैः पूजिताः वरदाः सन्तु । 'ॐ श्रीबगलामुखीदेव्यै नमः' । इति सामान्यार्घ्यजलम् उत्सृजेत् ।

ॐ अभीष्टसिद्धिं मे देहि शरणागतवत्सले ।
भक्त्या समर्पये तुभ्यं द्वितीयावरणार्चनम्।।
इति मन्त्रेण पुष्पाञ्जलिं दद्यात् ।
इति द्वितीयावरणार्चनम् ।

तृतीयावरणार्चनम्

अष्टदलकेशरेषु ब्राह्मयाद्या अष्टमातरः पूज्याः । यथा ॐ ब्राह्मयै नमः, ब्राह्मीदेव्यम्बां श्रीपादुकां पूजयामि० । ॐ माहेश्वर्यै नमः, माहेश्वरीदेव्यम्बां श्रीपादुकां पूजयामि० । ॐ कौमार्यै नमः, कौमारीदेव्यम्बां श्रीपादुकां पूजयामि० । ॐ वैष्णव्यै नमः, वैष्णवीदेव्यम्बां श्रीपादुका पूजयामि० । ॐ वाराह्यै नमः, वाराहीदेव्यम्बां श्रीपादुकां पूजयामि० । ॐ इन्द्राण्यै नमः, इन्द्राणीदेव्यम्बां श्रीपादुकां पूजयामि० । ॐ चामुण्डायै नमः, चामुण्डादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ महालक्ष्म्यै नमः, महालक्ष्मीदेव्यम्बां श्रीपादुकां पूजयामि० । अष्टदलकेशरस्थाः मातरः साङ्गाः सपरिवाराः सवाहनाः सायुधाः स-शक्तिकाः यथोपचारैः पूजिताः । वरदाः सन्तु । 'ॐ श्रीबगलामुखीदेव्यै नमः' । इति सामान्यार्घ्यजलमुत्सृजेत् ।

ॐ अभीष्टसिद्धिं मे देहि शरणागतवत्सले ।
भक्त्या समर्पये तुभ्यं तृतीयवरणावर्चनम् ।।
इति मन्त्रेण पुष्पाञ्जलिं दद्यात् ।
इति तृतीयावरणार्चनम् ।

चतुर्थावरणार्चनम्

अष्टदलेषु जयाद्यष्टमातरः पूज्याः । यथा-ॐ जयायै नमः, जयादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ विजयायै नमः, विजयादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ अजितायै नमः, अजितादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ अपराजितायै नमः, अपराजितादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ जम्भिन्यै नमः, स्ताभिन्यै नमः, जम्भिनीदेव्यम्बां श्रीपादुकां पूजयामि० । ॐ स्तम्भिनीदेव्यम्बां श्रीपादुकां पूजयामि० । ॐ मोहिन्यै नमः, मोहिनीदेव्यम्बां श्रीपादुकां पूजयामि० । ॐ आकर्षण्यै नमः, आकर्षणीदेव्यम्बां श्रीपादुकां पूजयामि० । अष्टदलस्थाः मातरः साङ्गाः सपरिवाराः सवाहनाः सायुधाः स-शक्तिकाः यथोपचारैः पूजिताः वरदाः सन्तु । 'ॐ श्रीबगलामुखीदेव्यै नमः' इति सामान्यार्घ्यजलमुत्सृजेत्।

ॐ अभीष्टसिद्धिं मे देहि शरणागतवत्सले ।
भक्त्या समर्पये तुभ्यं चतुर्थावरणार्चनम् ।।

इति मन्त्रेण पुष्पाञ्जलिं दद्यात् ।
इति चतुर्थावरणार्चनम् ।

पञ्चमावरणार्चनम्

ततः पत्राग्रेषु-ॐ असिताङ्गभैरवाय नमः, असिताङ्गभैरवश्रीपादुकां पूजयामि तर्पयामि नमः । ॐ रुरुभैरवाय नमः, रुरुभैरवश्रीपादुकां पूजयामि तर्पयामि नमः । ॐ चण्डभैरवाय नमः, चण्डभैरवश्रीपादुकां पूजयामि तर्पयामि नमः । ॐ क्रोधभैरवाय नमः, क्रोध भैरवश्रीपादुकां पूजयामि तर्पयामि नमः। ॐ उन्मत्तभैरवाय नमः, उन्मत्तभैरव श्रीपादुकां पूजयामि० । ॐ कपालभैरवाय नमः, कपालभैरवश्रीपादुकां पूजयामि० । ॐ भीषणभैरवाय नमः भीषणभैरव श्रीपादुकां पूजयामि० । ॐ संहारभैरवाय नमः, संहारभैरवश्रीपादुकां पूजयामि० । अष्टपत्राग्रस्थाः अष्टभैरवाः साङ्गाः स-परिवाराः स-वाहनाः स-शक्तिकाः सायुधाः यथोपचारैः पूजिताः वरदाः सन्तु । 'ॐ श्रीबगलामुखीदेव्यै नमः' । इति सामान्यार्घ्यजलमुत्सृजेत् ।

ॐ अभीष्टसिद्धिं मे देहि शरणागतवत्सले ।
भक्त्या समर्पये तुभ्यं पञ्चमावरणार्चनम् ।।
इति मन्त्रेण पुष्पाञ्जलिं दद्यात् ।
इति पञ्चमावरणार्चनम् ।

षष्ठावरणार्चनम्

ततः षोडशपत्रेषु षोडशशक्तयःपूज्याः। यथा ॐ मङ्गलायै नमः, मङ्गलादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ जम्भिन्यै नमः, जम्भिनीदेव्यम्बां श्रीपादुकां पूजयामि० । ॐ स्तम्भिन्यै नमः, स्तम्भिनीदेव्यम्बां श्रीपादुकां पूजयामि० । ॐ मोहिन्यै नमः, मोहिनीदेव्यम्बां श्रीपादुकां पूजयामि० । ॐ वश्यायै नमः वश्यादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ बलायै नमः, बलादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ बलाकायै नमः, बलाकादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ भूधरायै नमः, भूधरादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ कल्मषायै नमः, कल्मषादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ धात्र्यै नमः, धात्रीदेव्यम्बां श्रीपादुकां पूजयामि०। ॐ कमलायै नमः, कमलादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ कालकर्षण्यै नमः, कालकर्षणीदेव्यम्बां श्रीपादुकां पूजयामि० । ॐ भ्रामिकायै नमः, भ्रामिकादेव्यम्बां श्रीपादुकां पूजायामि० । ॐ मन्दगमनायै नमः, मन्दगमनादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ भोगस्थायै नमः, भोगस्थादेव्यम्बां श्रीपादुकां पूजयामि० । ॐ भाविकायै नमः, भाविकादेव्यम्बां श्रीपादुकां पूजयामि० । 'ॐ श्रीबगलामुखीदेव्यै नमः' । इति सामान्यार्घ्यजलमुत्सृजेत् । साङ्गायै सपरिवारायै सवाहनायै सायुधायै सशक्तिकायै यथोपचारैः पूजिताः वरदाः सन्तु ।

ॐ अभीष्टसिद्धिं मे देहि शरणागतवत्सले ।
भक्त्या समर्पये तुभ्यं षष्ठावरणार्चनम् ।।
इति मन्त्रेण पुष्पाञ्जलिं दद्यात् ।
इति षष्ठावरणार्चनम् ।

सप्तमावरणार्चनम्

भूपुरपूर्वे-ॐ गं गणेशाय नमः, गणेशश्रीपादुकां पूजयामि० । दक्षिणे-ॐ वं वटुकाय नमः, वटुकश्रीपादुकां पूजयामि०। पश्चिमे-ॐ यं योगिनीभ्यो नमः, योगिनीश्रीपादुकां पूजयामि० । उत्तरे-ॐ क्षं क्षेत्रपालाय नमः, क्षेत्रपालश्रीपादुकां पूजयामि०। पूर्वादिक्रमेण-ॐ लं इन्द्राय साङ्गाय सपरिवाराय सवाहनाय सशक्तिकाय सायुधाय बगलापार्षदाय नमः, इन्द्रश्रीपादुकां पूजयामि० । ॐ रं अग्नये नमः अग्निश्रीपादुकां पूजयामि० । ॐ मं यमाय नमः, यमश्रीपादुकां पूजयामि० । ॐ क्षं निर्ऋतये नमः, निर्ऋतिश्रीपादुकां० । ॐ वं वरुणाय नमः, वरुणश्रीपादुकां० । ॐ यं वायवे नमः वायुश्रीपादुकां० । ॐ खं सोमाय नमः,

सोमश्रीपादुकां० । ॐ हं ईशानाय नमः, ईशानश्रीपादुकां० । निर्ऋतिवरुणयोर्मध्ये-ॐ अं अनन्ताय नमः, अनन्तश्रीपादुकां० । इन्द्रेशानयोर्मध्ये-ॐ ह्रीं ब्रह्मणे नमः, ब्रह्माश्रीपादुकां० । 'ॐ श्रीबगलामुखीदेव्यै नमः' । इति सामान्यार्घ्यजलमुत्सृजेत् । भूपुरस्थाः देवा इन्द्रादयः साङ्गाः सपरिवाराः सवाहनाः सशक्तिकाः सायुधाः यथोपचारैः पूजिताः वरदाः सन्तु ।

ॐ अभीष्टसिद्धिं मे देहि शरणागतवत्सले ।
भक्त्या समर्पये तुभ्यं सप्तमावरणार्चनम् ।।
इति मन्त्रेण पुष्पाञ्जलिं दद्यात् ।
इति सप्तमावरणार्चनम् ।

अष्टमावरणार्चनम्

तत्रैव-ॐ वं वज्राय नमः वज्रश्रीपादुकां० । ॐ शं शक्तये नमः शक्तिश्रीपादुकां० । ॐ दं दण्डाय नमः, दण्डश्रीपादुकां० । ॐ खंखड्गाय नमः, खड्गश्रीपादुकां० । ॐ पं पाशाय नमः, पाशश्रीपादुकां० । ॐ अं अङ्कुशाय नमः, अङ्कुशश्रीपादुकां० । ॐ गं गदायै नमः, गदाश्रीपादुकां० । ॐ त्रिं त्रिशूलाय नमः, त्रिशूलः श्रीपादुकां० । ॐ चं चक्राय नमः, चक्रः श्रीपादुकां० । ॐ अं अब्जाय नमः, अब्जः श्रीपादुकां० । भूपुरस्थाः वज्रादयः साङ्गाः सपरिवाराः सायुधाः सशक्तिकाः सवाहनाः यथोपचारैः पूजिताः वरदाः सन्तु । 'ॐ श्रीबगलामुखीदेव्यै नमः'। इति सामान्यर्घ्यजलमुत्सृजेत् ।

ॐ अभीष्टसिद्धिं मे देहि शरणागतवत्सले ।
भक्त्या समर्पये तुभ्यमष्टमावरणार्चनम् ।
इति मन्त्रेण पुष्पाञ्जलिं दद्यात् ।
इत्यष्टमावरणार्चनम् ।

इत्यावरणपूजां कृत्वा, मूलमन्त्रमुच्चार्य, पीताम्बरे देवि! गन्धं गृहाण नमः । पीताम्बरे देवि ! अक्षतान् गृहाण नमः । पीताम्बरे देवि ! पुष्पाणि वौषट् गृहाण नमः । धूपपात्रं 'ॐ फट्' इति प्रोक्ष्य, नमो मन्त्रेण पुष्पं दत्वा, वामया तर्जन्या संस्पृशन् मूलमन्त्रं पठित्वा,

ॐ वनस्पतिरसोपेतो गन्धाढ्यः सुमनोहरः ।
आघ्रेयः सर्वदेवानां धूपोऽयं प्रतिगृह्यताम् ।।

साङ्गायै सपरिवारायै पीताम्बरादेव्यै धूपं समर्पयामि नमः । इति शङ्खजलमुत्सृज्य, तर्जन्यङ्गुष्ठयोगेन धूपमुद्रां प्रदर्श्य, 'ॐ जयध्वनि मन्त्रमातः स्वाहा', इति मन्त्रेणार्चितां घण्टां वामहस्तेन वादयन् देवतागुणनामयशः कीर्तयन् देवीं धूपयेत् । दीपम् अस्त्रेण प्रोक्ष्य, नमो मन्त्रेण पुष्पं दत्वा वाममध्यमया दीपपात्रं स्पृशन् मूलमन्त्रं पठित्वा,

ॐ सुप्रकाशो महादीपः सर्वतस्तिमिरापहः ।
सबाह्याभ्यन्तरं ज्योतिर्दीपोऽयं प्रतिगृह्यताम् ।।

ॐ साङ्गायै सपरिवारायै बगलामुखीदेव्यै दीपं समर्पयामि नमः । इति शङ्खजलमुत्सृज्य, मध्यमाऽङ्गष्ठयोगेन दीपमुद्रां प्रदर्श्य घण्टां वादयन् देव्यै दर्शयेत् ।

बिन्दुत्रिकोणवृत्तचतुरस्रात्मकं मण्डलं विलिख्य, तत्र नैवेद्यं साधारं संस्थाप्य, ततोऽस्त्रमन्त्रजप्तजलेन प्रोक्षयेत् । ततश्चक्रमुद्रयाऽभिरक्ष्य वायुबीजेन द्वादशवाराभिमन्त्रितजलेन हविः सम्प्रोक्ष्य तदुत्थवायुना तद्दोषं संशोष्य दक्षिणकरतलेऽग्निबीजं विचिन्त्य, तद्पृष्टलग्नं वामकरतलं कृत्वा, नैवेद्ये प्रदर्श्य, तदुत्थामृतधारयाऽऽप्लावितं विभाव्य, मूलमन्त्रजप्तजलेन संप्रोक्ष्य,

तदखिलममृतात्मविध्यात्वा, तद् स्पृष्ट्वा मूलमन्त्रमष्टधा जप्त्वा धेनुमुद्रां प्रदर्श्य जल-गन्ध पुष्पैरभ्यर्च्य देव्यै पुष्पाञ्जलिं समर्प्य, तन्मुखात्तेजो निर्गतम् इति विध्यात्वा, वामाऽङ्गुष्ठेन मुख्यं नैवेद्यपात्रं स्पृष्ट्वा दक्षिणकरेण जलं गृहीत्वा स्वाहान्तं मूलमन्त्रं पठेत् ।

ॐ सत्पात्रसिद्धं सुहविर्विधानेनैकभक्षणम् ।
निवेदयामि देवेशि ! तद्गृहाणाऽनुकम्पया ।।

इति पठित्वा साङ्गायै सपरिवारायै बगलामुखीदेव्यै नैवेद्यं समर्पयामि नमः । इति जलमुत्सृज्य धेनुमुद्रां प्रदर्शयेत् । स-पुष्पाभ्यां हस्ताभ्यां नैवेद्यपात्रं त्रिः प्रोक्ष्यन् 'निवेदयामि भवत्यै जुषाणेदं हविर्देवि' इति जपेत् । ततो वामकरेण विकचोत्पलसन्निभां ग्रासमुद्रां दक्षिणकरेण प्राणादि-मुद्राश्च दर्शयन् अनामा-कनिष्ठाङ्गुष्ठयोगेन 'ॐ प्राणाय स्वाहा' । तर्जनी-मध्यमा-ऽङ्गुष्ठयोगेन 'ॐ अपानाय स्वाहा' । मध्यमाऽनामाङ्गुष्ठयोगेन 'ॐ व्यानाय स्वाहा'। तर्जनी मध्यमा-ऽनामाङ्गुष्ठयोगेन 'ॐ समानाय स्वाहा' । तर्जनी मध्यमा-ऽनामा-कनिष्ठिका-ऽङ्गुष्ठयोगेन 'ॐ उदानाय स्वाहा' उपचाराणमन्तराऽन्तरा, पुष्पाञ्जलिं दत्वा, जलं दत्वा हस्तं प्रक्षालयेत् ।

ततः दक्षिणे स्थण्डिलं कृत्वा, पञ्चभूसंस्कारांश्च कृत्वा, अग्निं तत्राऽऽनीय, मूलेन वीक्ष्य, 'फड्' इति सम्प्रोक्ष्य, कुशैः सन्ताड्य, 'हुँ' इत्यभ्युक्ष्य, उदकेन त्रिवारं परिसमूह्य आत्माभिमुखवह्निं संस्थाप्य, 'ॐ वैश्वानर जातवेद इहावह लोहिताक्ष सर्वकर्माणि साधय स्वाहा'। इति मन्त्रेण समभ्यर्च्यं, तत्रेष्टदेवमावाह्य, गन्ध-पुष्पैः सम्पूज्य, भूरादिचतुष्टयं हुत्वा, मूलेन पञ्चविंशतिर्हुत्वा, पुनः भूरादिचतुष्टयं च हुत्वा, 'ॐ अग्नये स्विष्टकृते स्वाहा' इति हुत्वा, यन्त्रे इष्टदेवतां नियोज्य वह्निं विसृज्य, मूलमन्त्रेण आचमनीयं दत्वा, देवतां विनिर्गत, तेजः देव्या वह्नौ संयोज्य, सोदकं नैवेद्यांशं गृहीत्वा, 'ॐ उच्छिष्ट चाण्डालिनि सुमुखि देवि महापिशाचिनि ह्रीं ठठः' इति मन्त्रेण पात्रान्तरे सुमुख्यै नैवेद्यं दत्वा, देवतायाः हस्त-प्रक्षालनार्थं जलं दत्वा, मूलमन्त्रेण करोद्वर्तनार्थं चन्दनं समर्पयामि नमः, ताम्बूलं समर्पयामि नमः । लवणमुत्तार्यं आरार्तिकं कृत्वा, आदर्श-छत्र चामराणि च दत्वा, कृताञ्जलिं पठेत्।

बुद्धिः सवासनाक्लृप्ता तर्पणं मङ्गलानि च ।
मनोवृत्तिर्विचित्रा ते नृत्यरूपेण कल्पिता ।। १ ।।
ध्वनयो गीतरूपेण शब्दा वाद्यप्रभेदतः ।
छत्राणि नवपद्मानि कल्पितानि मया शिवे ।। २ ।।
सुषुम्णा ध्वजरूपेण प्राणाद्याश्चामरात्मना ।
अहङ्कारं गजत्वेन वेगः क्लृप्तो रथात्मना ।। ३ ।।
इन्द्रियाण्यश्वरूपाणि शब्दादिरथवर्त्मना ।
मनःप्रग्रहरूपेण बुद्धिः सारथिरूपतः ।
सर्वमन्यत्तथा क्लृप्तं तवोपकरणात्मना ।। ४ ।।
इति श्लोकान् पठित्वा जपरहस्यक्रमेण जपं कुर्यात् ।
यथा-शिरसि मूलं दशधा प्रजप्य, मुखे प्रणवं सप्तवारं जपेत् । तथा कण्ठे स्त्रीं बीजं दशधा प्रजप्य, नाभौ 'ॐ अं मूलं ऐं अं आं इं ईं उं ऊं ऋं ॠं लृं लॄं एं ऐं ओं औं अं अः कं खं गं घं ङं चं छं जं झं ञं टं ठं डं ढं णं तं थं दं धं नं यं लं क्षं इति जपेत् । प्रणवपुटितं मूलं सप्तवारं प्रजप्य, तथा मायापुटितं मूलं सप्तवारं जपेत् ।

शापोद्धारमन्त्रम् एकविंशतिवारं प्रजप्य, मालापूजनं कुर्यात् । यथा-
ॐ माले माले महामाले सर्वशक्तिस्वरूपिणि ।

चतुर्वर्गस्त्वयि न्यस्तं तस्मान्मे सिद्धिदा भव ।।

इति प्रार्थ्य, ॐ सिध्यै नमः इति गन्ध-पुष्पाभ्यांसम्पूज्य, यथाशक्तिमूलमन्त्रं जप्त्वा ।

गुह्यातिगुह्यगोप्त्री त्वं गृहणाऽस्मकृतं जपम् ।
सिद्धिर्भवतु मे देवि ! त्वत्प्रसादान्महेश्वरि ! ।।

इत्यनेन जपं देव्यै निबोदयेत् । ततः कवच-स्तोत्र-सहस्र-नामादिभिः स्तुतिं कुर्यात् ।

ततः पञ्चोपचारैः उत्तरपूजनं कृत्वा, एतत्पराङ्मुखमर्घ्यं बगलादेव्यै समर्पयामि नमः । इति दत्वा गन्ध-पुष्पैः शङ्खं पूजयेत् । ततः प्रदक्षिणां कृत्वा, सामान्यार्घ्यजलमादाय, इतः पूर्व प्राण-बुद्धि-देह-धर्माधिकारतो जाग्रत्स्वप्न-सुषुप्त्यवस्था सुमनसा वाचा हस्ताभ्यां पद्म्यामुदरेण शिश्ना यत्स्मृतं यदुक्तं यत्कृतं तत्सर्वं ब्रह्मार्पणं भवतु स्वाहा । मां मदीयं च सकलं बगलायै समर्पये । 'ॐ तत्सत्' इति ब्रह्मार्पणमन्त्रेण आत्मानं समर्प्य पुष्पं गृहीत्वा,

ॐ यद् दत्तं भक्तिभावेन पत्रं पुष्पं फलं जलम् ।
आवेदितं च नैवेद्यं तद्गृहाणाऽनुकम्पया ।।
मंत्रहीनं क्रियाहीनं विधिहीनं च यद् भवेत् ।
तत्सर्वं क्षम्यतां देवि ! प्रसीद परमेश्वरि ! ।।
आवाहनं न जानामि न जानामि विसर्जनम् ।
पूजनं नैव जानामि क्षमस्व परमेश्वरि ! ।।
कर्मणा मनसा वाचा त्वत्तो नाऽन्या गतिर्मम ।
अन्तश्चारेण भूतानां त्वं पतिः परमेश्वरि ! ।।
क्षमस्व देवदेवेशि ! बगले ! भुवनेश्वरि ! ।।
तव पादाम्बुजे नित्यं निश्चला भक्तिरस्तु मे ।।

इति पुष्पाञ्जलिं दत्वा,

ॐ गच्छ गच्छ परं स्थानं स्वस्थानं परमेश्वरि ! ।
यत्र ब्रह्मादयो देवाः न विदुः परमं पदम् ।।

इति संहारमुद्रया निर्माल्यं समुद्धृत्य तत्तेजः समाघ्रायपूरकेन सहस्रारे नीत्वा तत्र क्षणं तेजोरूपं ध्यात्वा,

तिष्ठ तिष्ठ परंस्थानं स्वस्थानं परमेश्वरि ! ।
यत्र ब्रह्मादयो देवाः सुरास्तिष्ठन्तु मे हृदि ।।

इति हृत्कमले संस्थाप्य, मानसोपचारैः सम्पूज्य कृताञ्जलिः सन् पठेत्-

यज्ञच्छिद्रं तपश्छिद्रं यच्छिद्रं पूजने मम ।
तत्सर्वमछिद्रमस्तु भास्करस्य प्रसादतः ।।

इति प्रार्थ्यं, 'ॐ ह्रां ह्रीं हंसः सूर्याय इदमर्घ्यं नमम' इत्यर्घ्यं दत्वा, प्राणायामंषडङ्गं कृत्वा, गुरुं प्रणम्य निर्माल्यं शिरसि धृत्वा यथासुखं विहरेत् ।

इति बगला-नित्यार्चन-पद्धतिः समाप्ता ।

अथ बगलामुखीस्तोत्रम्

विनियोगः

ॐ अस्य श्री बगलामुखीस्तोत्रस्य 'नारद ऋषिः' श्रीबगलामुखीदेवता मम सन्निहितानां वाङ्-मुख-पद बुद्धीनां स्तम्भनार्थे विनियोगः ।

ध्यानम्*

सौवर्णासनसंस्थितां त्रिनयनां पीतांशुकोल्लसिनीं, हेमाभाङ्गरुचिं शशाङ्क मुकुटां स्रच्चम्पक-स्त्रग्युताम् । हस्तैर्मुद्गर पाश बद्ध-रसनां संबिभ्रतीं भूषणैर्व्याप्ताङ्गीं बगलामुखीं त्रिजगतां संस्तम्भिनीं चिन्तये ॥

मध्ये सुधाब्धि-मणि-मण्डप-रत्नवेद्यां
सिंहासनोपरिगतां परिपीतवर्णाम् ।
पीताम्बराभरण-माल्य-विभूषिताङ्गीं
देवीं भजामि धृत-मुद्गर-वैरिजिह्वाम् ॥ १ ॥

जिह्वाग्रमादाय करेण देवीं
वामेन शत्रून् परिपीडयन्तीम्।
गदाभिघातेन च दक्षिणेन
पीताम्बराढ्यां द्विभुजां भजामि ॥ २ ॥

चलत्कनक-कुण्डलोल्लसित-चारु-गण्डस्थलां
लसत्कनक-चम्पक-द्युति-मदिन्दु-बिम्बाननाम् ।
गदाहत-विपक्षकां कलित-लोल-जिह्वां चलां
स्मरामि बगलामुखीं विमुख-वाङ्-मनःस्तम्भिनीम् ॥ ३ ॥

पीयूषोदधि-मध्य-चारु-विलस-द्रक्तोत्पले मण्डपे
सत्सिंहासन-मौलि-पातित-रिपुं प्रेतासनाध्यासिनीम्
स्वर्णाभां कर-पीडितारि-रसनां भ्राम्यद् गदां विभ्रमा-
मित्थं ध्यायति यान्ति तस्य विलयं सद्योऽथ सर्वापदः ॥ ४ ॥

देवि ! त्वच्चरणाम्बुजाऽर्चनकृते यः पीत-पुष्पाञ्जलीं
भक्त्या वामकरे विधाय च जपन् मन्त्रं मनोज्ञाक्षरम्।
पीठध्यानपरोऽथ कुम्भकवशाद् बीजं स्मरेत् पार्थिवं
तस्यामित्रमुखस्य वाचि हृदये जाड्यं भवेत् तत्क्षणात् ॥ ५ ॥

वादी मूकती रङ्कति क्षितिपतिर्वैश्वानरः शीतति
क्रोधी शाम्यति दुर्जनः सुजनति क्षिप्रानुगः खञ्जति ।
गर्वी खर्वति सर्वविच्च जडति त्वद्यन्त्रणा यन्त्रितः
श्रीनित्ये! बगलामुखि! प्रतिदिनं कल्याणि! तुभ्यं नमः ॥ ६ ॥

मन्त्रस्तावदलं विपक्षदलने स्तोत्रं पवित्रं च ते
यन्त्रं वादि-नियन्त्रणं त्रिजगती जैत्रं च चित्रं च ते ।
मातः! श्रीबगलेति नाम ललितं यस्याऽस्ति जन्तोर्मुखे
त्वन्नामग्रहणेन संसदि मुखस्तम्भो भवेद् वादिनाम् ॥ ७ ॥

***बगलामुखी स्तोत्र**

हातात पाणी घेऊन ॐ अस्य श्री बगलामुखी स्तोत्रस्थ प्रासून 'स्तम्भा नार्मे विनियोग' पर्यन्त पर्यन्त पाणी सीडावे।
त्यानंतर सौवर्णामनसंस्थितां पासून संस्तम्भिनी चिन्तये पर्यन्त म्हणून देवीचे ध्यान करावे । नंतर एकाग्रं चित्त होऊन मध्ये सुधाब्धि पासून आरंभ्य कुरुन स्मरेत्तां बगलामुखीम् पर्यन्त पठन करावे।

दुष्ट-स्तम्भन-मुग्र-विघ्न-शमनं दारिद्र्य-विद्रावणं
भूभृद्-भी-शमनं चलन् मृगदृशां चेतः समाकर्षणम् ।
सौभाग्यैक-निकेतनं मम दृशं कारुण्यपूर्णाऽमृतं
मृत्योर्मारणमाविरस्तु पुरतो मातस्त्वदीयं वपुः ॥ ८ ॥

मातर्भञ्जय मे विपक्ष-वदनं जिह्वां च संकीलय
ब्राह्मीं मुद्रय नाशयाऽऽशु धिषणामुग्रां गतिं स्तम्भय ।
शत्रूंश्चूर्णय देवि ! तीक्ष्ण-गदया गौराङ्गि ! पिताम्बरे !
विघ्नौघं बगले ! हर प्रणमतां कारुण्यपूर्णेक्षणे ! ॥ ९ ॥

मातर्भैरवि ! भद्रकाली ! विजये ! वाराहि ! विश्वाश्रये !
श्रीविद्ये समये ! महेशि ! बगले ! कामेशि ! रामे ! रमे !
मातङ्गि ! त्रिपुरे ! परात्परतरे ! स्वर्गापवर्गप्रदे !
दासोऽहं शरणागतः करुणया विश्वेश्वरि ! त्राहि माम् ॥ १० ॥

संरम्भे चौरसङ्घे प्रहरण-समये बन्धने वारिमध्ये
विद्यावादे विवादे प्रकुपित-नृपतौ दिव्यकाले निशायाम् ।
वश्ये वा स्तम्भने वा रिपुवध-समये निर्जने वा वने वा
गच्छस्तिष्ठंस्त्रिकालं यदि पठति शिवं प्राप्नुयादाशु धीरः ॥ ११ ॥

नित्यं स्तोत्रमिदं पवित्रमिह यो देव्याः पठत्यादराद्
धृत्वा यन्त्रमिदं तथैव समरे बाहौ करे वा गले ।
राजानोऽप्यरयो मदान्धकरिणः सर्पा मृगेन्द्रादिकास्ते वै-
यान्ति विमोहिता रिपुगणा लक्ष्मीः स्थिराः सिद्धयः ॥ १२ ॥

त्वं विद्या परमा त्रिलोक-जननी विघ्नौघ-सच्छेदिनी
कोषाकर्षण-कारिणी त्रिजगतामानन्दसंवर्द्धिनी ।
दुष्टोच्चाटन-कारिणी जनमनः-सम्मोह-संदायिनी
जिह्वा-कीलन-भैरवी! विजयते ब्रह्मादिमन्त्रो यथा ॥ १३ ॥

विद्या लक्ष्मीः सर्वसौभाग्यमायुः
पुत्रैःपौत्रैः सर्वसाम्राज्य-सिद्धिः ।
मानं भोगो वश्य-मारोग्य-सौख्यं
प्राप्तं तत् तद् भूतलेऽस्मिन् नरेण ॥ १४ ॥

यत्कृतं जपसन्नाहं गदितं परमेश्वरि ! ।
दुष्टानां निग्रहार्थाय तद् गृहाण नमोऽस्तु ते ॥ १५ ॥

ब्रह्मास्त्रमिति विख्यातं त्रिषु लोकेषु विश्रुतम् ।
गुरुभक्ताय दातव्यं न देयं यस्य कस्यचित् ॥ १६ ॥

पीताम्बरां च द्विभुजां त्रिनेत्रां गात्रकोज्ज्वलाम् ।
शिला-मुद्गर-हस्तां च स्मरेत्तां बगलामुखीम् ॥ १७ ॥

इति श्री रूद्रयामले बगलामुखी स्तोत्रं समाप्ताम् ।

Appendix H

Śrī Bagaḷāmukhī Kavaca

अथ बगलामुखीकवचम्

कैलासाचल मध्यगं पुरवहं शान्तं त्रिनेत्रं शिवं
वामस्था कवचं प्रणम्य गिरिजा भूतिप्रदं पृच्छति ।

पार्वत्युवाच

देवी श्रीबगलामुखी रिपुकुलारण्याग्निरूपा च या ।
तस्याश्चाप-विमुक्त-मन्त्रसहितं प्रीत्याऽधुना ब्रूहि माम् ।। १ ।।

श्रीशंकर उवाच

देवि ! श्रीभववल्लभे ! श्रृणु महामन्त्रं विभूतिप्रदं
देव्या वर्मयुतं-समस्त सुखदं साम्राज्यदं मुक्तिदम् ।
तारं रुद्रवधूं विरञ्चि महिला विष्णुप्रिया कामयुक्
कान्ते ! श्रीबगलानने ! मम रिपुं नाशाय युग्मं त्विति ।। २ ।।

ऐश्वर्याणि पदं च देहि युगलं शीघ्रं मनोवाञ्छितं
कार्यं साधय युग्मयुक्छिववधू वह्निप्रियान्तो मनुः ।

बगलामुखी कवच
कैलासाचलमध्यग पासून बीजैर्निवेश्याङ्गके पर्यन्त चार श्लोक म्हणा देत त्यानंतर सौवर्णासन संस्थिता पासून संस्ताम्भिनी चिन्तये पर्यन्त श्लोक म्हणून देवीचे ध्यान करावे।

कंसारेस्तनयं च बीजमपरा शक्तिश्च वाणी तथा
कीलं श्रीमति! भैरवर्षिसहितं छन्दोविराट् संयुतम् ।। ३ ।।

स्वेष्टार्थस्य परस्य वेत्ति नितरां कार्यस्य सम्प्राप्तये
नानासाध्य महागदस्य नियतं नाशाय वीर्याप्तये ।
ध्यात्वा श्रीबगलाननां मनुवरं जप्त्वा सहस्राख्यकं
दीर्घैः षट्कयुतैश्च रुद्रमहिला बीजैर्निवेश्याङ्गके ।। ४ ।।

ध्यानम्
सौवर्णासन संस्थितां त्रिनयनां पीतांशुकोल्लासिनीं
हेमाभाङ्गरुचिं शशाङ्क मुकुटां सच्चम्पक स्रग्युताम् ।
हस्तैर्मुद्गर पाशबद्ध रसनां संबिभ्रतीं भूषणै-
र्व्याप्ताङ्गीं बगलामुखीं त्रिजगतां संस्तम्भिनीं चिन्तये ।।

विनियोगः
ॐ अस्य श्रीबगलामुखी ब्रह्मास्त्रमन्त्रस्य* भैरवऋषिर्विराट् छन्दः श्रीबगलामुखीदेवता, क्लीं बीजम्, ऐं शक्तिः, श्रीं कीलकं मम परस्य च मनोऽभिलषितेष्ट कार्यसिद्धये विनियोगः ।

ऋष्यादिन्यासः
शिरसि भैरव ऋषये नमः । मुखे विराट्छन्दसे नमः । हृदि बगलामुखीदेवतायै नमः । गुह्ये क्लीं बीजाय नमः । पादयोः ऐं शक्तये नमः । सर्वाङ्गे श्रीं कीलकाय नमः ।

करन्यासः
ॐ ह्रां अङ्गुष्ठाभ्यां नमः । ॐ ह्रीं तर्जनीभ्यां नमः । ॐ ह्रूँ मध्यमाभ्यां नमः । ॐ ह्रीं अनामिकाभ्यां नमः । ॐ ह्रौं कनिष्ठिकाभ्यां नमः- ॐ ह्रः करतलकरपृष्ठाभ्यां नमः ।

हृदयादिन्यासः
ॐ ह्रां हृदयाय नमः । ॐ ह्रीं शिरसे स्वाहा । ॐ ह्रूं शिखायै वषट् । ॐ ह्रैं कवचाय हुम् । ॐ ह्रैं नेत्रत्रयाय वौषट् । ॐ ह्रः अस्त्राय फट्

मन्त्रोद्वारः
ॐ ह्रौं ऐं श्रीं क्लीं श्रीबगलानने! मम रिपून् नाशय नाशय ममैश्वर्याणि देहि देहि शीघ्रं मनोवाञ्छितकार्यं साधय साधय ह्रीं स्वाहा ।

शिरो मे पातु ॐ ह्रीं ऐं श्रीं क्लीं पातु ललाटकम् ।
सम्बोधनपदं पातु नेत्रे श्रीबगलानने ! ।। १ ।।

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*उजव्या हातात पाणी घेऊन 'ॐ अस्य श्रीबगलामुखी ब्रह्मास्त्रमन्त्रस्य पासून विनियोग' पर्यन्त वाक्य म्हणून पाणी सोडावे. त्यानंतर शिरसी भैरव ऋषये नमः पासून श्री कोलकाय नमः पर्यन्त उच्चारण ऋष्यादि न्यास करावा.

श्रुती मम रिपून् पातु नासिकां नाशयद्वयम् ।
पातु गण्डौ सदा मामैश्वर्याण्यन्यं तु मस्तकम् ।। २ ।।

देहि द्वन्द्वं सदा जिह्वां पातु शीघ्रं वचो मम ।
कण्ठदेशं स नः पातु वाञ्छतं बाहुमूलकम् ।। ३ ।।

कार्यं साधय द्वन्द्वं तु करौ पातु सदा मम ।
मायायुक्ता तथा स्वाहा हृदयं पातु सर्वदा ।। ४ ।।

अष्टाधिकचत्वारिंशद् दण्डाढ्या बगलामुखी ।
रक्षां करोतु सर्वत्र गृहेऽरण्ये सदा मम ।। ५ ।।

ब्रह्मास्त्राख्यो मनुः पातु सर्वाङ्गे सर्वसन्धिषु ।
मन्त्रराजः सदा रक्षां करोतु मम सर्वदा ।। ६ ।।

ॐ ह्रीं पातु नाभिदेशं कटिं मे बगलाऽवतु ।
मुखी वर्णद्वयं पातु लिङ्गं मे मुष्कयुग्मकम् ।। ७ ।।

जानुनी सर्वदुष्टानां पातु मे वर्णपंचकम् ।
वाचं मुखं तथा पादं षड्वर्णा परमेश्वरि ।। ८ ।।

जङ्घा-युग्मे सदा पातु बगला रिपुमोहिनी ।
स्तम्भयेति पदं पृष्ठं पातु वर्णत्रयं मम ।। ९ ।।

जिह्वां वर्णद्वयं पातु गुल्फौ मे कीलयेति च ।
पादोर्ध्वं सर्वदा पातु बुद्धिं पादतले मम ।। १० ।।

विनाशाय पदं पातु पादाङ्गुल्योर्नखानि मे ।
ह्रीं बीजं सर्वदा पातु बुद्धीन्द्रियवर्चांसि मे ।। ११ ।।

सर्वाङ्गं प्रणवः पातु स्वाहा रोमाणि मेऽवतु ।
ब्राह्मी पूर्वदले पातु चाऽग्नेय्यां विष्णुवल्लभा ।। १२ ।।

माहेशी दक्षिणे पातु चामुण्डा राक्षसेऽवतु ।
कौमारी पश्चिमे पातु वायव्ये चाऽपराजिता ।। १३ ।।

वाराही चोत्तरे पातु नारसिंही शिवेऽवतु ।
ऊर्ध्वं पातु महालक्ष्मीः पाताले शारदाऽवतु ।। १४ ।।

इत्यष्टौ शक्तयः पान्तु सायुधाश्च स-वाहनाः ।
राजद्वारे महादुर्गे पातु मां गणनायकः ।। १५ ।।

श्मशाने जलमध्ये च भैरवाश्च सदाऽवतु ।
द्विभुजा रक्तवसनाः सर्वाभरणभूषिताः ।। १६ ।।

योगिन्यः सर्वदा पान्तु महारण्ये सदा मम ।
इति ते कथितं देवि ! कवचं परमाद्भुतम् ।। १७ ।।

श्रीविश्वविजयं नाम कीर्ति श्री-विजयप्रदम् ।
अपुत्रो लभते पुत्रं धीरं शूरं शतायुषम् ।। १८ ।।

निर्धनो धनमाप्नोति कवचस्याऽस्य पाठतः ।
जपित्वा मन्त्रराजं तु ध्यात्वा श्रीबगलामुखीम् ।। १९ ।।

पठेदिदं हि कवचं निशायां नियमात्तु यः ।
यत् यद् कामयते कामं साध्याऽसाध्ये महीतले ।। २० ।।

तत्तत्काममवाप्नोति सप्तरात्रेण शङ्करि ।
गुरुं ध्यात्वा सुरां पीत्वा रात्रौ शक्तिसमन्वितः ।। २१ ।।

कवचं यः पठेद् देवि ! तस्याऽसाध्यं न किञ्चन ।
यं ध्यात्वा प्रजपेन्मन्त्रं सहस्रं कवचं पठेत् ।। २२ ।।

त्रिरात्रेण वशं याति मृत्युं तं नाऽत्र संशयः ।
लिखित्वा प्रतिमां शत्रोः स-तालेन हरिद्रया ।। २३ ।।

लिखित्वा हृदि तन्नाम तं ध्यात्वा प्रजपेन्मनुम् ।
एकविंशद्दिनं यावत् प्रत्यहं च सहस्रकम् ।। २४ ।।

जप्त्वा पठेत्तु कवचं चतुर्विंशतिवारकम् ।
संस्तम्भो जायते शत्रोर्नाऽत्र कार्या विचारणा ।। २५ ।।

विवादे विजयस्तस्य सङ्ग्रामे जयमाप्नुयात् ।
श्मशाने च भयं नास्ति कवचस्य प्रभावतः ।। २६ ।।

नवनीतं चाऽभिमन्त्र्य स्त्रीणां दद्यान् महेश्वरि ! ।
वन्ध्यायां जायते पुत्रो विद्या बल समन्वितः ।। २७ ।।

श्मशानाङ्गारमादाय भौमे रात्रौ शनावथ ।
पादोदकेन स्पृष्ट्वा च लिखेल्लौह शलाकया ।। २८ ।।

भूमौ शत्रोः स्वरूपं च हृदि नाम समालिखेत् ।
हस्तं तद्धृदये दत्त्वा कवचं तिथि वारकम् ।। २९ ।।

ध्यात्वा जपेन्मन्त्रराजं नवरात्रं प्रयत्नतः ।
म्रियते ज्वरदाहेन दशमेऽह्नि न संशयः ।। ३० ।।

भूर्जपत्रेष्विदं स्तोत्रमष्टगन्धेन संलिखेत् ।
धारयेद्दक्षिणे बाह्वौ नारी वामभुजे तथा ।। ३१ ।।

सङ्ग्रामे जयमाप्नोति नारी पुत्रवती भवेत् ।
ब्रह्मास्त्रादीनि शस्त्राणि नैव कृन्तन्ति तं जनम् ।। ३२ ।।

सम्पूज्य कवचं नित्यं पूजायाः फलमालभेत् ।
बृहस्पतिसमो वाऽपि विभवे धनदोपमः ।। ३३ ।।

कामतुल्यश्च नारीणां शत्रूणां च यमोपमः ।
कवितालहरी तस्य भवेद् गङ्गाप्रवाहवत् ।। ३४ ।।

गद्य-पद्यमयी वाणी भवेद् देवीप्रसादतः ।
एकादशशतं यावत्पुरश्चरणमुच्यते ।। ३५ ।।

पुरश्चर्याविहीनं तु न चेदं फलदायकम् ।
न देयं परशिष्येभ्यो दुष्टेभ्यश्च विशेषतः ।। ३६ ।।

देयं शिष्याय भक्ताय पञ्चत्वं चाऽन्यथाऽऽप्नुयात् ।
इदं कवचमज्ञात्वा भवेद् यो बगलामुखीम् ।
शतकोटि जपित्वाऽपि तस्य सिद्धिर्न जायते ।। ३७ ।।

दाराढयो मनुजोस्य लक्षजपतः प्राप्नोति सिद्धिं परां
विद्यां श्रीविजयं तथा सुनियतं धीरं च वीरं वरम् ।
ब्रह्मास्त्राख्यमनुं विलिख्य नितरां भूर्जेष्टगन्धेन वै
धृत्वा राजपुरं व्रजन्ति खलु ये दासोस्ति तेषां नृप ।। ३८ ।।

इति श्री विश्वसारोद्धारतन्त्रे पार्वतीश्वर संवादे बगलामुखी कवचं समाप्तम् ।।

नारद विष्णु संवादांतील

अथ बगलाशतनामस्तोत्रम्

नारद उवाच

भगवन् ! देवदेवेश ! सृष्टि स्थिति-लयात्मक ! ।
शतमष्टोत्तरं नाम्नां बगलाया वदाऽधुना ।। १ ।।

श्रीभगवानुवाच

शृणु वत्स ! प्रवक्ष्यामि नाम्नामष्टोत्तरं शतम् ।
पीताम्बर्या महादेव्याः स्तोत्रं पापप्रणाशनम् ।। २ ।।

यस्य प्रपठनात् सद्यो वादी मूको भवेत् क्षणात् ।
रिपूणां स्तम्भनं याति सत्यं सत्यं वदाम्यहम्* ।। ३ ।।

विनियोगः

ॐ अस्य श्रीपीताम्बर्यष्टोत्तरशतनामस्तोत्रस्य सदाशिव-ऋषिरनुष्टुप्छन्दः श्रीपीताम्बरी देवता श्रीपीताम्बरीप्रीतये जपे विनियोगः।

***बगलाशत नाम स्तोत्र**

नारद उवाच पासून 'सत्यं सत्यं वदाम्हयहम्' पर्यन्त पठन करावे पुन्हा उजव्या हातात घेऊन 'ॐ अस्य श्री पासून जपे विनियोगः पर्यन्त म्हणून जमिनीवर पाणी सोडून विनियोग करावा।

त्यानंतर 'ॐ बगला विष्णुवनिता' पासून घेऊन 'विनाशमायातिच तस्य' शत्रूः पर्यन्त बगलाष्टोत्तरशतनामस्तोत्र पठन करावे।

ॐ बगला विष्णु-वनिता विष्णुशंकर भामिनी ।
बहुला वेदमाता च महाविष्णुप्रसूरपि ।। १ ।।

महामत्स्या महाकूर्मा महावाराहरूपिणी ।
नरसिंहप्रिया रम्या वामना वटुरूपिणी ।। २ ।।

जामदग्न्यस्वरूपा च रामा रामप्रपूजिता ।
कृष्णा कपर्दिनी कृत्या कलहा कलविकारिणी ।। ३ ।।

बुद्धिरूपा बुद्धभार्या बौद्ध-पाखण्ड-खण्डिनी ।
कल्किरूपा कलिहरा कलिदुर्गतिनाशिनी ।। ४ ।।

कोटिसूर्यप्रतीकाशा कोटि-कदर्प-मोहिनी ।
केवला कठिना काली कलाकैवल्यदायिनी ।। ५ ।।

केशवी केशवाराध्या किशोरी केशवस्तुता ।
रुद्ररूपा रुद्रमूर्ती रुद्राणी रुद्रदेवता ।। ६ ।।

नक्षत्ररूपा नक्षत्रा नक्षत्रेश प्रपूजिता ।
नक्षत्रेश-प्रिया नित्या नक्षत्रपति-वन्दिता ।। ७ ।।

नागिनी नागजननी नागराज-प्रवंदिता ।
नागेश्वरी नागकन्या नागरी च नगात्मजा ।। ८ ।।

नागाधिराज-तनया नागराज-प्रपूजिता ।
नवीना नीरदा पीता श्यामा सौन्दर्यकारिणी ।। ९ ।।

रक्ता नीला घना शुभ्रा श्वेता सौभाग्यदायिनी ।
सुन्दरी सौभगा सौम्या स्वर्णभा स्वर्गतिप्रदा ।। १० ।।

रिपुत्रासकरी रेखा शत्रुसंहारकारिणी ।
भामिनी च तथा माया स्तम्भिनी मोहिनी शुभा ।। ११ ।।

राग द्वेषकरी रात्री रौरव-ध्वंसकारिणी ।
यक्षिणी सिद्धनिवहा सिद्धेशा सिद्धिरूपिणी ।। १२ ।।

लङ्कापति-ध्वंसकरी लङ्केशरिपु-वंदिता ।
लङ्कानाथ-कुलहरा महारावणहारिणी ।। १३ ।।

देव-दानव-सिद्धौघ-पूजिता परमेश्वरी ।
पराणुरूपा परमा परतन्त्र-विनाशिनी ।। १४ ।।

वरदा वरदाराध्या वरदान-परायणा ।
वरदेशप्रिया वीरा वीरभूषण-भूषिता ।। १५ ।।

वसुदा बहुदा वाणी ब्रह्मरूपा वरानना ।
बलदा पीतवसना पीतभूषण-भूषिता ।। १६ ।।

पीतपुष्प-प्रिया पीतहारा पीतस्वरूपिणी ।
इति ते कथितं विप्र ! नाम्नामष्टोत्तरं शतम् ।। १७ ।।

यः पठेद् पाठयेद् वाऽपि श्रृणुयाद् वा समाहितः ।
तस्य शत्रुः क्षयं सद्यो याति नैवात्र संशयः ।। १८ ।।

प्रभातकाले प्रयतो मनुष्यः
पठेत् सुभक्त्या परिचिन्त्य पीताम् ।
द्रुतं भवेत् तस्य समस्त-वृद्धि-
र्विनाशमायाति च तस्य शत्रुः ।। १९ ।।

इति विष्णुयामले नारद-विष्णु संवादे श्री बगलाऽष्टोत्तर-शतनामस्तोत्रं समाप्तम् ।।

Appendix I

Some Major Aspects of the Goddess

Bagaḷāmukhī (*Āvirbhāva*) was related to Goddess Pārvatī by Lord Śiva, i.e. storm in Kṛtayuga about to destroy the whole world. Having realized this Bhagavān Mahāviṣṇu made penance on Lalitā Mahātripurasundarī on the bank of lake Haridra in Saurastra. The Goddess appeared in the form of Bagaḷāmukhī and saved the world from destruction. This story is supported by two mantras in Kṛṣṇa Yajurveda's *Kāṭhaka Saṁhitā* which also unfolds the Vedic aspect of the Vidyā. The verse reads as follows:

> '*Virād diśam viṣṇupatnayā ghorāsyeśān sahasā yā manōta, Viśvavyaca īsyantī śubhuta śivāno astu Aditirupaste viṣṭambho Divodharuṇaḥ Pṛthivyā Asyeśāna Sahasō Viṣṇupatnī Bṛhaspatir-Mātaraśvotavāpunssadhvana vāta Abhinogṛnantu*".
>
> (*Ka. San.* 22 Sthanak, 1,2 An 49,50)

Rāṣṭraguru Śrī Ananta Pūjya Pāda Svāmijī Mahārāj of Pītāmbara Pīṭha, Vanakhaṇḍeśvara (M.P.) has explained the verse as follows:

Virād diśa	the illuminator of all the ten directions.
Aghora	the most beautiful
Viṣṇu patnī	the protectress of Lord Viṣṇu, the mighty Vaiṣṇavī Power.
Asya	The world made of three *lokas*

Iśāna	Divine
Sahasaḥ	possessor of mighty strength– the one which is called 'Manota'. The *manastatva* of transcending and permeating, *Vāk, Agni* and *Gau;* Three group of these Śaktis is called 'Manota'.
Viśvayacha	the one who is brilliant, shines amongst all the constellations, constituting the horizons the forms of all Logos. (*Antrikṣaṁ* Viśvavyacha– Tai-3-2-37)
Iśyantī	one who inspires the whole world in the form of (*Icchā śakti*).
Subhuta	Incarnating in various forms for bestowing bliss.
Aditiḥ	the Immortal Mother of Gods.
Upasthe	very close to the devotees- Śiva, the benevolent.
Astu Divaḥ Viṣṭambaḥ	It should be the one which controls (stills) *devalokas*
Darunaḥ pṛithiyaḥ	Establishment of element Earth
Pratistitath vai Dharuṇam	The seed of Mother Śrī Bagaḷā is related to the element Earth.
'Asya' sahasaḥ Iśāna	one who rules the whole world that Viṣṇu's wife–the protectress of Viṣṇu of the form of Jupiter '*Mātariśvā*' and air.
Sandhvānā	the origin of the sound (*śabda tattva*) the dispeller of storms.
Abhinogṛnantu	the bestower of both wordly pleasure and the liberation of which are further proved by the saying *svargapavarga prade.*

The Form of the Controlling Power

The basis of existence of all the substances manifest and unmanifest in name and shape is the '*Stambhana Śakti*'. Supporting the above dictum it has been said '*Ādhāra Bhūtā Jagatastvamekā Mahī-Svarūpeṇa yataḥ stitāsi.*' (*Durgā Saptaśatī*).

In the Vedas and Vedantaśāstras this power has been termed as *Brahma tattva.*

The *devaloka* (Heaven) bestows rain by the grace of *tattva par excellence* the *Stambhana Śakti.*

The earth becomes solid and bears all the elements. The Solar system is being controlled and the Heaven is also being supported by it. This *mantra* denotes the form and utility of the controlling power. *Akṣara Brāhmaṇa* of *Bṛhadāraṇyaka* supports this view.

Lord Kṛṣṇa has supported the above *tattva* by using the word '*viṣṭabha*',– attaining the Knowledge of the Controlling Power. The Vedas and Smṛtis also support this aspect. So, the protectress of Viṣṇu is the spine of the world and is in the form of Brahmā. In Tantras this power is called the great power 'Bagaḷā'. By attaining the knowledge of this all pervading form the devotee is liberated from ignorance and gains emancipation. Therefore, it is called Mahāvidyā. The other aspect is the path of action *viz.*; '*śreya*' and '*preya*'. *Śreya* means liberation and *preya* means worldly (Metaphysical and Physical). It has got three aspects for peace, for strength and for harmful purpose peaceful actions are utilized for warding off various illnesses invoked by Divine wrath. The actions for strength are carried out for obtaining power, promoting wealth, progeny etc. The harmful actions are prescribed for destroying enemies. All these three categories of actions are fulfilled in the form of *Stambhana Mahāśakti. Svatantra Tantras* give details about the peaceful actions. In the same manner the people gain prosperity by use of the Controlling Power.

In the harmful actions like causing death and information this controlling power virtually rules. The famous Tāntric treatise *Sāṅkhyāyana* of Śrī Bagaḷāmukhī is full of such applications. These three actions are respectively called *sāttvika, rājasika and tāmasika.* Śrī Bagaḷā *vidyā* has been wrongly called as *Tāmasika Śakti.* Pandit P.T. Lal Sharma in his article on *Daśamahāvidyās* in *Kalyāṇa Śakti Aṅka,* writes about its utility only for dispelling the enemies. But this is one sided view and not factual. Therefore, to consider Mother Śrī Bagaḷā *Tāmasika* is not appropriate. In fact Bagaḷā *mantra* is powerful enough to overcome harmful actions done by the wicked over the good on the basis of *Tāmasika* practices. This is very well substantiated in the commentaries of *Madhyandinī saṁhitā, Ubbaṭa* and *Mahīdhara.* Pt. Jwala Prasad Mishra in his Hindi version has supported the views of *Ubbaṭa* and *Mahīdhara.*

Abhicaraka : Harmful Practices

In the 23rd, 24th and 25th *Kaṇḍikas* (verse) of the 5th chapter of *Śukla Yajurveda Madhyandinī Saṁhitā*, the Mighty Power, Śrī Bagaḷā has been described for dispelling the evil effects of harmful practices. For dispelling the evil effects of harmful practices, the Bagaḷāmukhī Vidyā or Mighty Vaiṣṇavī Power is the only solution to ward off the evil effects. In the Vedas the word Bagaḷā of *Tantraśāstra* is termed as *Valagā.* In Sanskrit grammar, it is called *Vyatyaya.*

In other words, for the destruction of the enemy special *kṛtya* is buried in the ground and the Mighty Vaiṣṇavī power destroys such *kṛtyas.* So, it is called as *Valagahā.* The same is the meaning of the world Bagaḷāmukhī. The world *mukh,* mouth is derived from the root *khanu avadarane* which means chewing or destruction of the substances which have entered in the mouth. The mighty power Bagaḷāmukhī destroys the harmful activities of enemies. That is why the *mantra* of Bagaḷā is known as *rakṣā bīja.* It kills secretly the one on whom the *kṛtya* is practised. So, the great sage *Yaska* has derived *Valago vṛṇouteḥ* from the root *vrin* which means clouding. Valagā *Vṛi* from this word the Tāntric name Bagaḷā has been derived.

The word Bagaḷāmukhī is similar to words like Jwālāmukhī, Suryamukhī and Gaumukhī. Although grammarians differ on the meaning and import of the term, the latter denotes that She is the destroying power of harmful actions. It is a Vaiṣṇavī Power. In *Atharvaveda* this Valagā has been referred to in many places and one of the *Valagā Śukta* is regarded by the learned scholars of the *Atharvaveda.* The recitation of the sūkta 11 times quickly liberates the person from the effects of *kṛtya.*

Yāṁ te Cakrurāme pātre yāṁ cakrurbhiśradhānye
Āme māṁse kṛtyam Yāṁ cakruḥ punaḥ prati harāmi tāṁ || 1 ||
Yāṁ te cakruḥ kṛkavākavaje vā yāṁ kurīriṇi
Avyāṁ te kṛtyāṁ yā cakruḥ punaḥ prati harāmi tāṁ || 2 ||
Yāṁ te cakru-rekaśaphe paśūnamubhayādati
Gardabhe kṛtyāṁ yāṁ cakruḥ punaḥ prati harāmi tāṁ || 3 ||
Yāṁ te cakru-ramūlāyāṁ valagaṁ vānāracyām
Kṣetre te kṛtyāṁ cakruḥ punaḥ prati harāmi tāṁ || 4 ||
Yāṁ te cakrur-gārhapatye pūrvāgnāvuta duścitaḥ
Śālāyāṁ kṛtyāṁ yāṁ cakruḥ punaḥ prati harāmi tāṁ || 5 ||
Yāṁ te cakruḥ sabhāyāṁ yāṁ-cakruradhidevane
Akṣeṣu kṛtyāṁ yāṁ cakruḥ punaḥ prati harāmi tāṁ || 6 ||
Yāṁ te cakruḥ senāyāṁ yāṁ cakruriśvayudhe
Dundubhaukṛtyāṁ yāṁ cakruḥ punaḥ prati harāmi tāṁ || 7 ||
Yāṁ te kṛtyāṁ kūpe'vadadhuḥ śamśāne vā nicakhnuḥ
Sadmani kṛtyāṁ yāṁ cakruḥ punaḥ prati harāmi tāṁ || 8 ||
Yāṁ te cakruḥ puruṣyāsthe agnau saṅkasuke ca yāṁ
Bhrokaṁ nirdāhaṁ kṛtyādaṁ punaḥ prati harāmi tāṁ || 9 ||
Aupthenājabhāraiṇāṁ tāṁ pathetaḥ prahiṇmasi
Adhīro mayi dhīrebhyaḥ saṁjabhārā cittya || 10 ||
Yaścakra na śaśāka kartu śaśre pāda-maṅgurim
cakāra bhadramasmabhyam bhago bhagavadbhyaḥ || 11 ||

Kṛtiyā kṛtāṁ valaginaṁ mūlinaṁ śapatheyyam
Indrastaṁ hantu mahtāṁ vadhenāgnirvidhyatvastayā ॥ 12 ॥

(*Athrv.* 5. *ka.* 6 *Anu.*)

In addition to the above *sūkta*, recital of *Śrī Lalitā Sahasranāma* will be more effective. This is mentioned in the following verse: "*Yo abhicāraṁ kurutenama sahasra pathake nivartya tat kryāṁ hanyāt tāṁ vai pratyaṅgirā svayam*".

If anybody performs a harmful action against a person who recites *Lalitā Sahasranāma* daily, the *Śakti Pratyaṅgīra* returns the *kṛtya* by itself and kills the performer. This power *Pratyaṅgīra* is of great importance regarding the subject. Many *stotras* and *mantras* are available regarding this power. Shri Shyam Nandnathji a dedicated *sādhaka* has given a very effective *stotra* in Śrī Kālī *Nityārcana.* Shri Rana Dhanashamsher Jung Bahadur in his article- 32 years of experience has also praised this power. Therefore, Śrī Bagaḷā and Śrī Pratyaṅgīra powers (practice) is the most certain means to destroy harmful actions (*kṛtya*). The devotee should accept the initiation of Bagaḷā *mantra* from a competent Guru and practice abstinence and perform a *puruṣacaraṇa* by reciting the mantra for one lakh times either in temple of goddess, at the top of the hill, Śiva temple or in the vicinity of the guru or following the rituals of *piṭācāra.* The practice of 36 lettered, *hṛdya,* 100 lettered and the *mantras* of *pañcāstra* must be practiced respectively till the 1000 lettered mantra which is the ultimate perfection of *mantra* practice. The *pañcāṅga* and *upaniṣad* should be recited daily and worship must be done according to the rituals laid down in *nityarcana.* In the *saparyāya vidhi* published by Saparya Mandal, Bhavanagar, the ritual process of worship of Śrī Pītāmbarā has been given in a lucid way. Its practices is very useful. The *homa* though optional is the bestower of *siddhis,* when it forms a part of daily ritual worship. In this terrible time of Kālī, Śrī Bagaḷā is the bestower of *siddhis.* Therefore, tantras describe it as *siddhi vidyā.* It is especially effective in court cases and against judicial matters. Those who are desirous of liberation utilize it for dispelling *kāma* and destruction of enemies. Lord Śrī Kṛṣṇa has advised Arjuna in Gītā to win *kāma* by practice of *stambhana.*

"*Evaṁ buddheḥ paraṁ buddhvā saṁ-stabhyātmānamātmanā*
jahi śatruṁ mahābāho kāmarūpaṁ durāsadam" (Gītā III.43)

The worship of *Kulācāra,* and *cakra anuṣṭhāna* ritual processes of Śrī Bagaḷā are also available. But should be carried out according to the dictates of one's guru. Śrī Bagaḷā is the bestower of *siddhis* if worship is carried on satisfactorily.

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Bagaḷā aṣṭākṣarī mahā mantra

Bagaḷā brahmaikyakṣarī chinmayi mantra

Bagaḷā ekākṣari mantra

Bagaḷā hṛdaya

Bagaḷā hṛdaya chakra lakṣaṇa

Bagaḷā hṛdaya mantra

Bagaḷā hṛdaya vidhi

Bagaḷā kavacha

Bagaḷā mahā mantra

Bagaḷā mantra

Bagaḷā mantra homa vidhi

Bagaḷā mantra japa vidhi

Bagaḷā mantra phala stuti

Bagaḷā mantra tarpaṇa vidhi

Bagalā mūla mantra

Bagaḷākṣakārī mantra

Bagaḷāmukhī bhattarikamba mantrarāja mahā mantra

Bagaḷāmukhī brahmāstra prayoga mantra

Bagaḷāmukhi chaturakṣari mantra

Bagaḷāmukhī durgā mālā mantra

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Bagaḷāmukhī parāvidyā bhakṣiṇī mantra – 2

Bagaḷāmukhī prayoga

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Bagaḷāmukhī pūjā vidhi

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Bagaḷāmukhī upāsanā krama

Bagaḷāmukhī yantroddhāraṇa

Bagaḷārchana chandrikā

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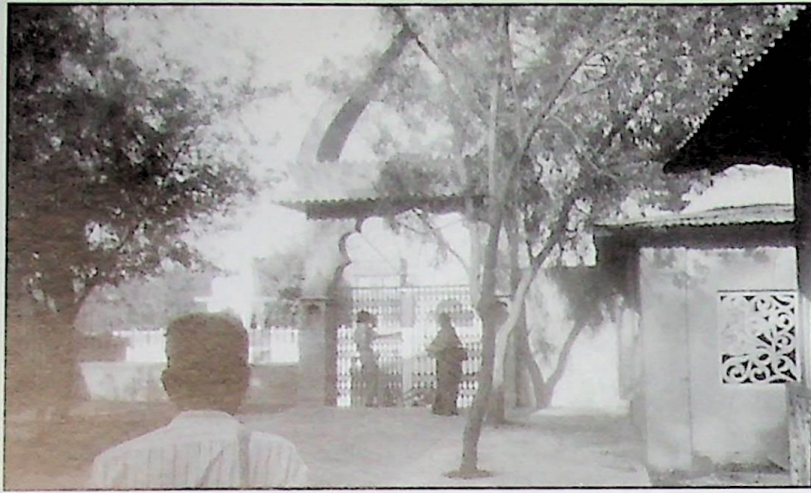
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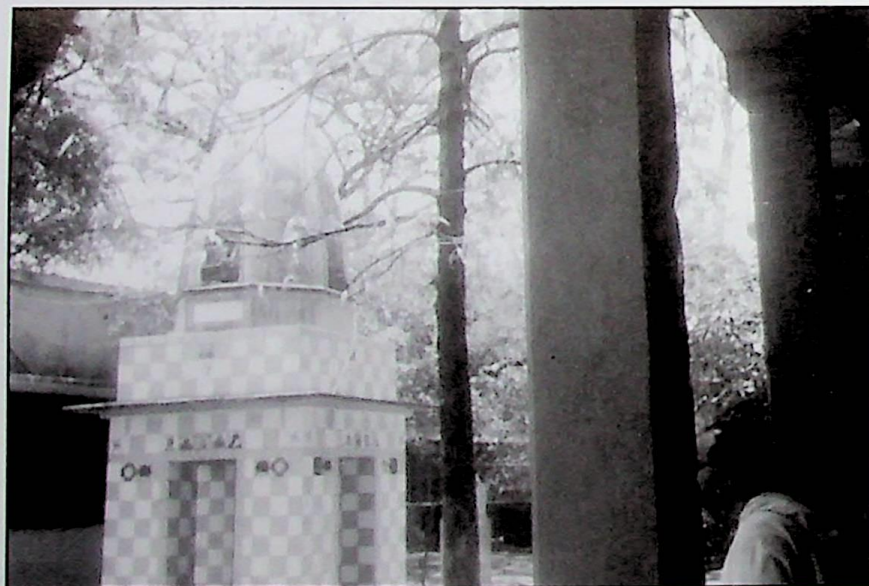
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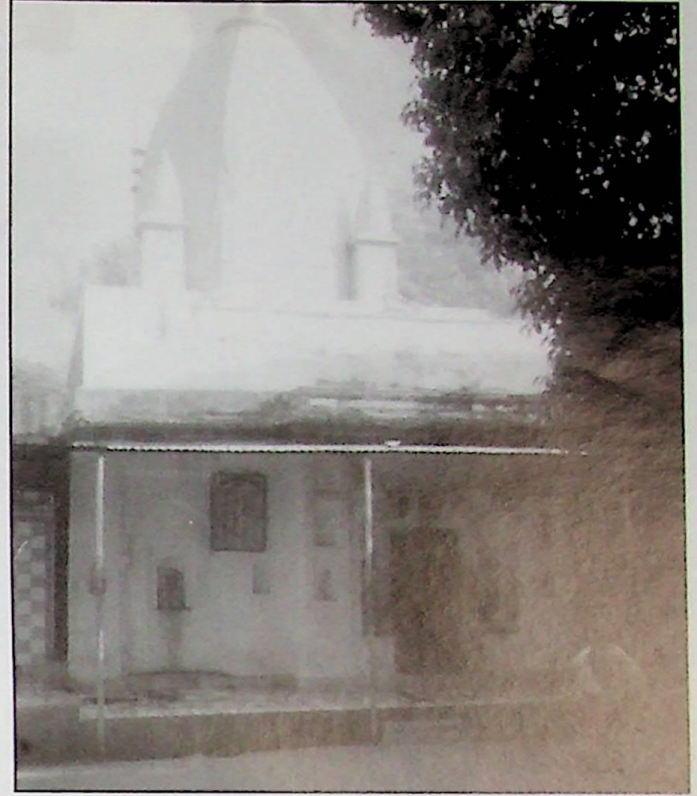
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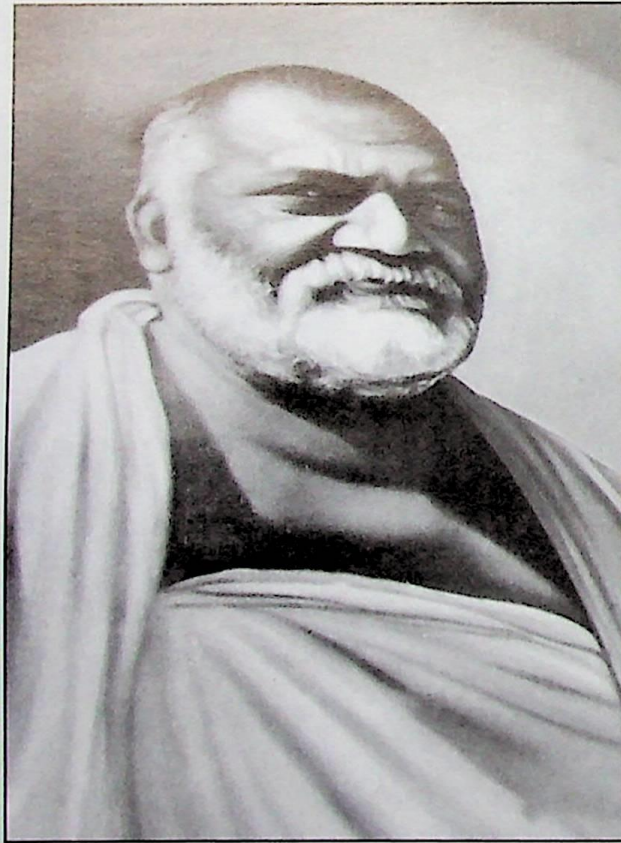
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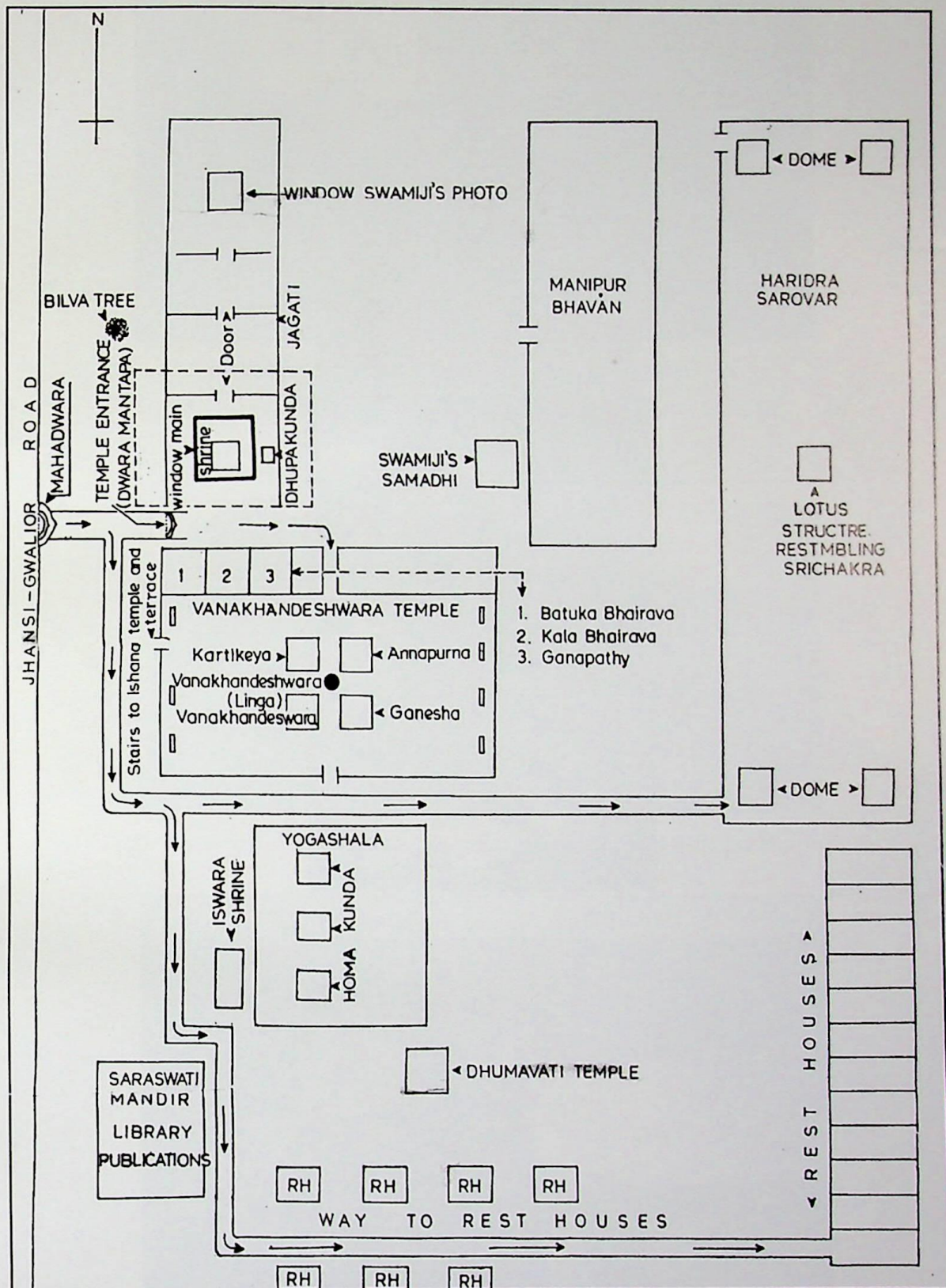
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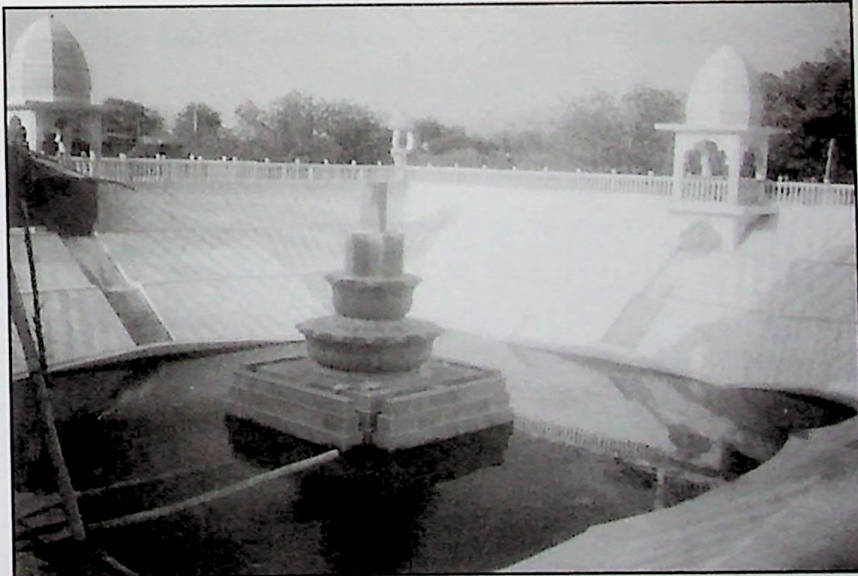
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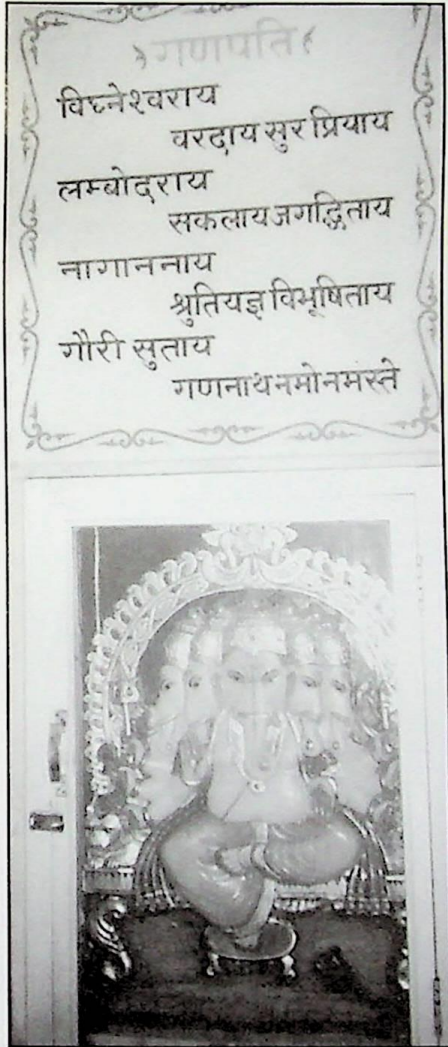
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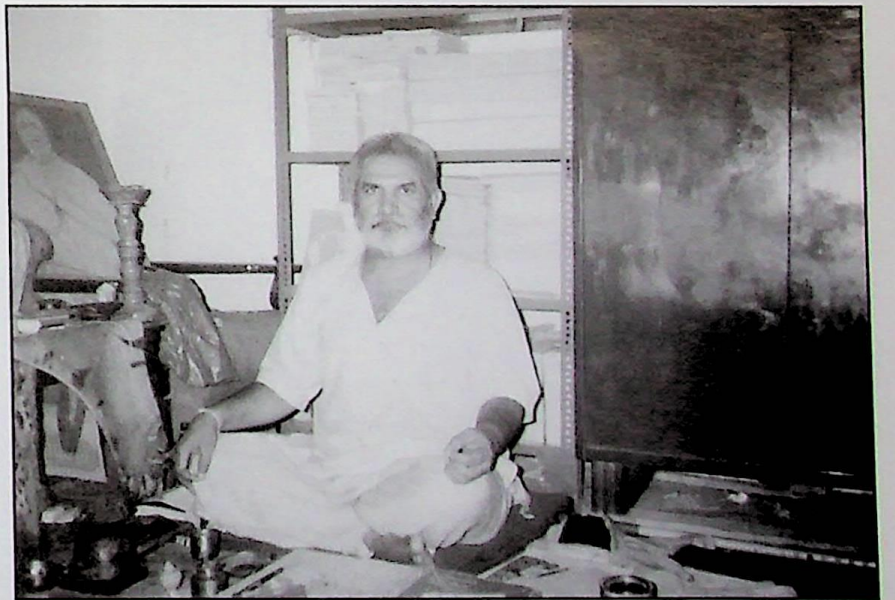
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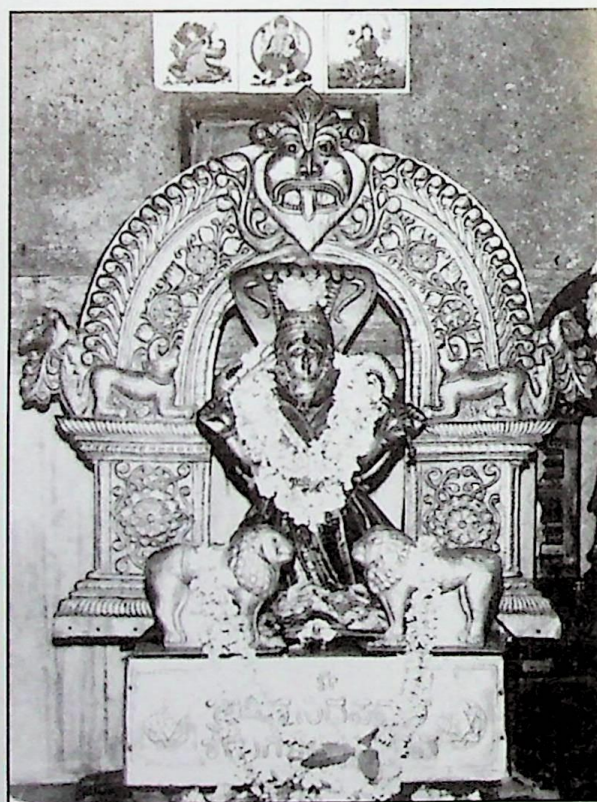
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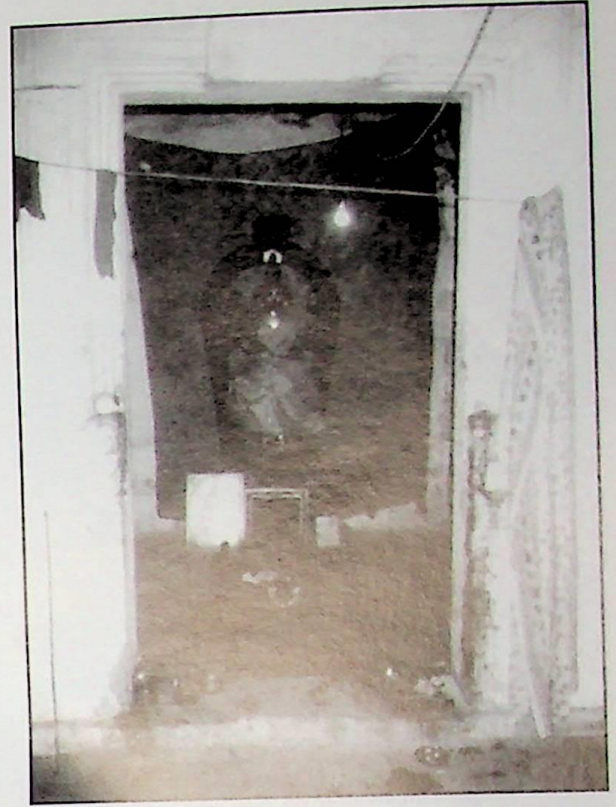
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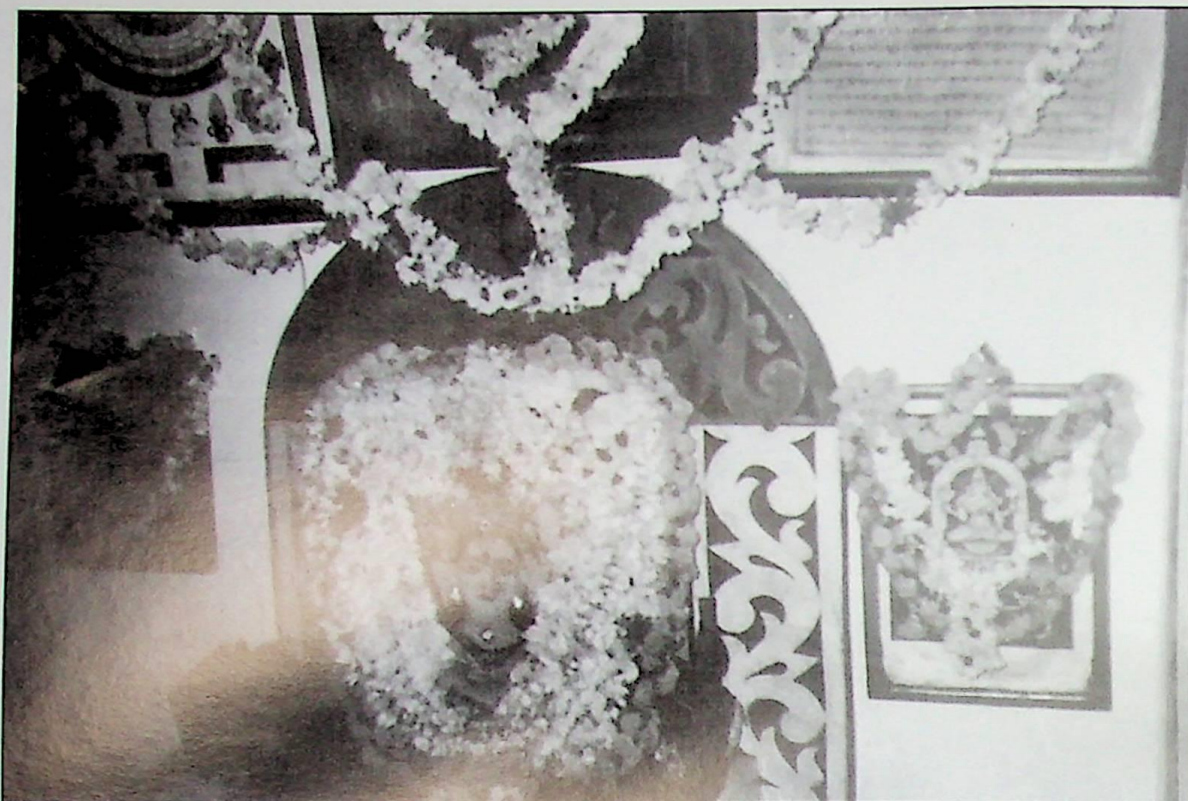
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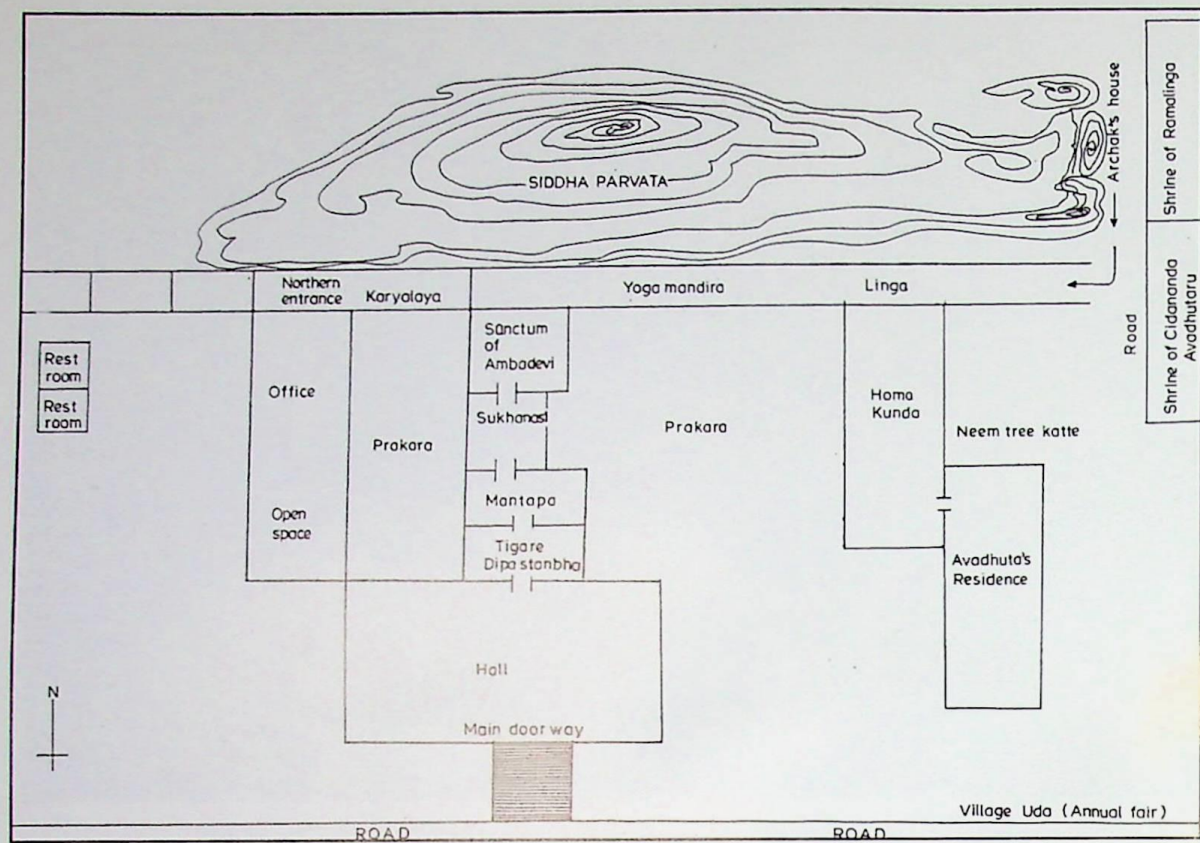
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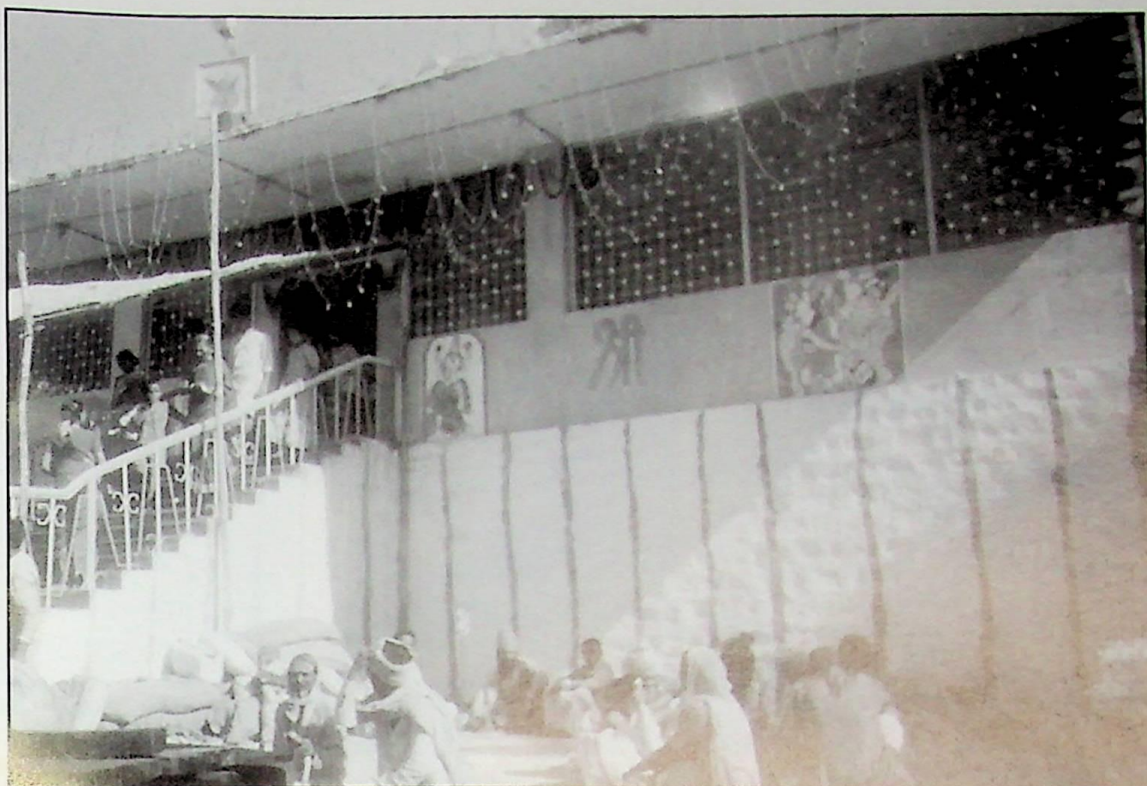
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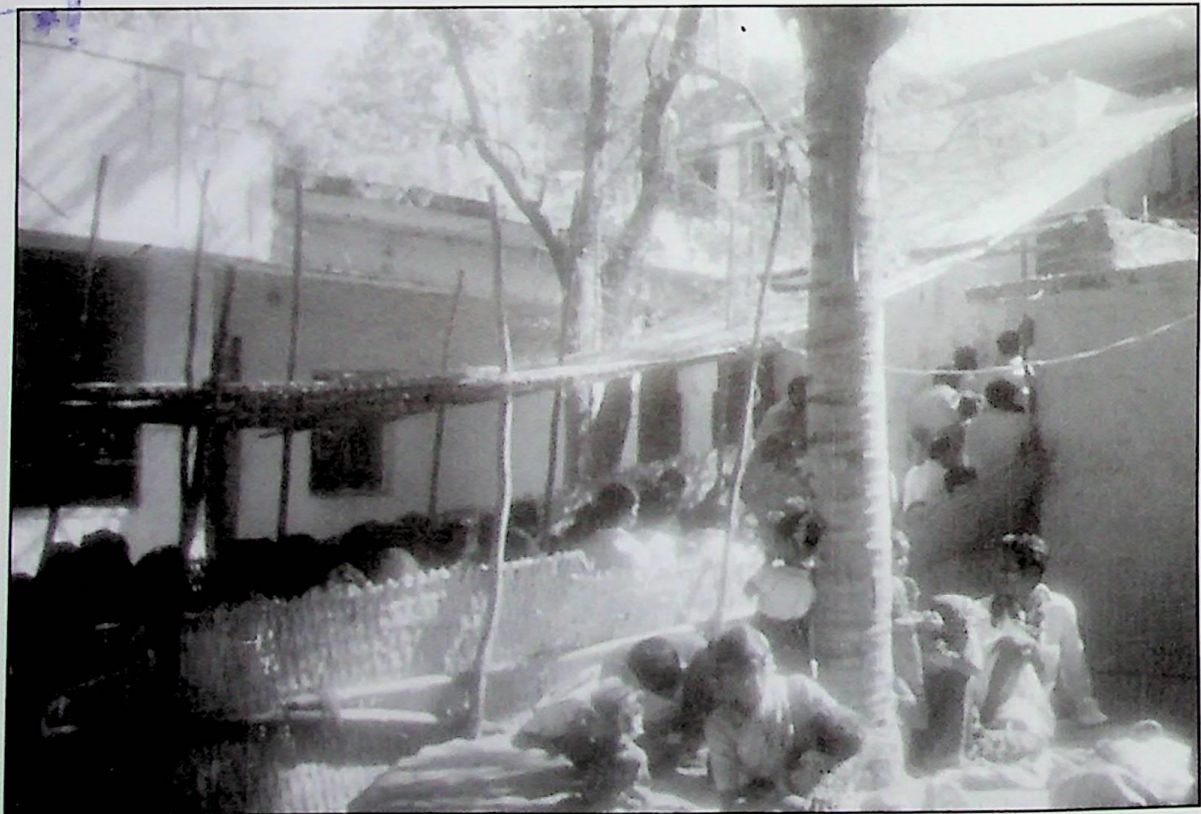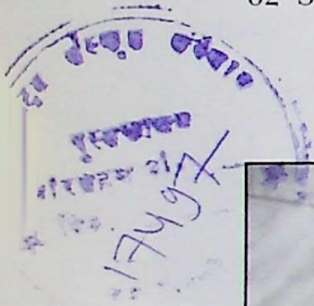
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